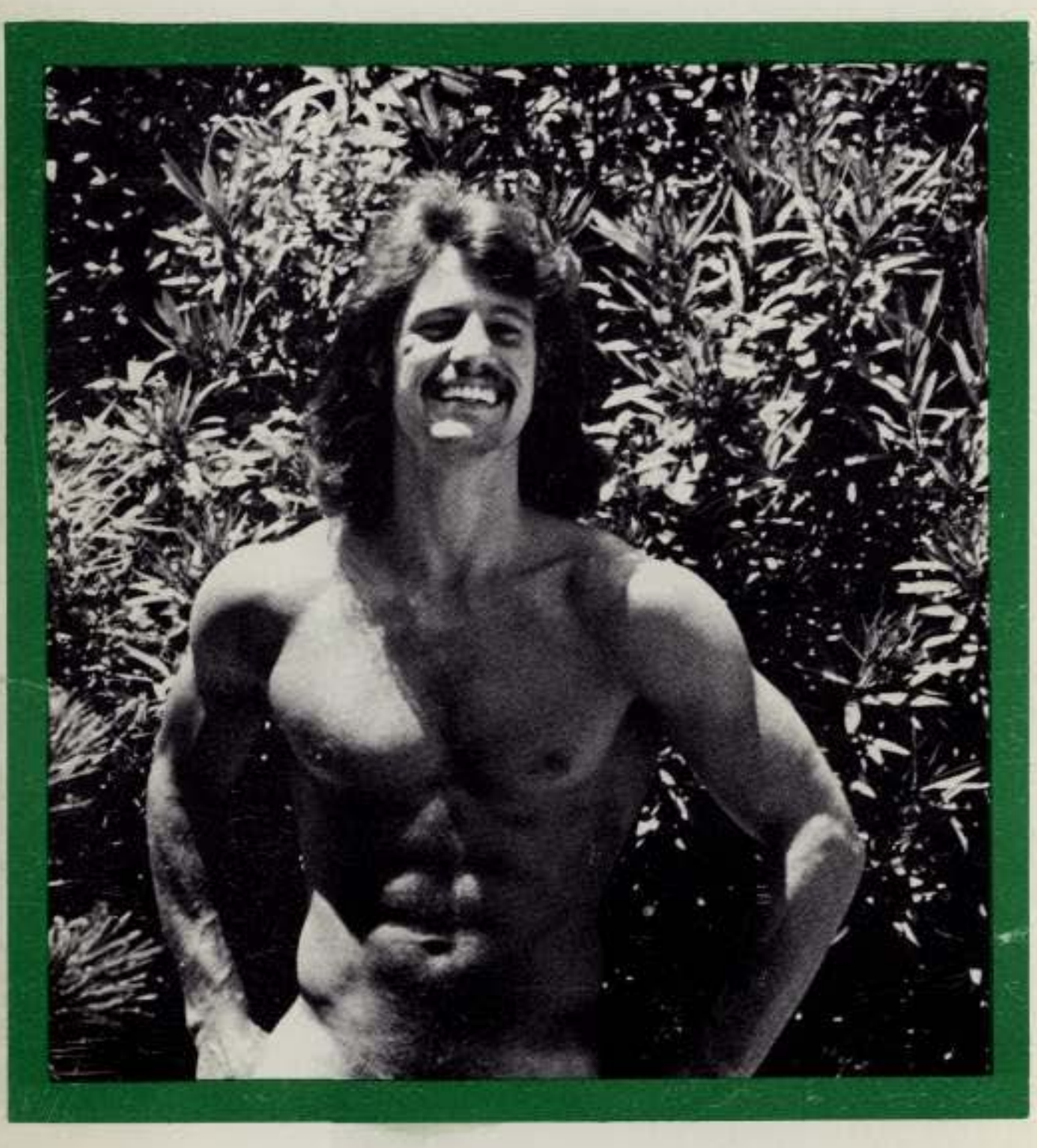
THE ESTHETIC MALE



by Carl Ripoli

The Esthetic Male

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written by Carl Ripoli

A guide to masculine beauty for you

photography by Roy Dean

Illustrated by Carl Ripoli

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THE ESTHETIC MALE
Revised Edition

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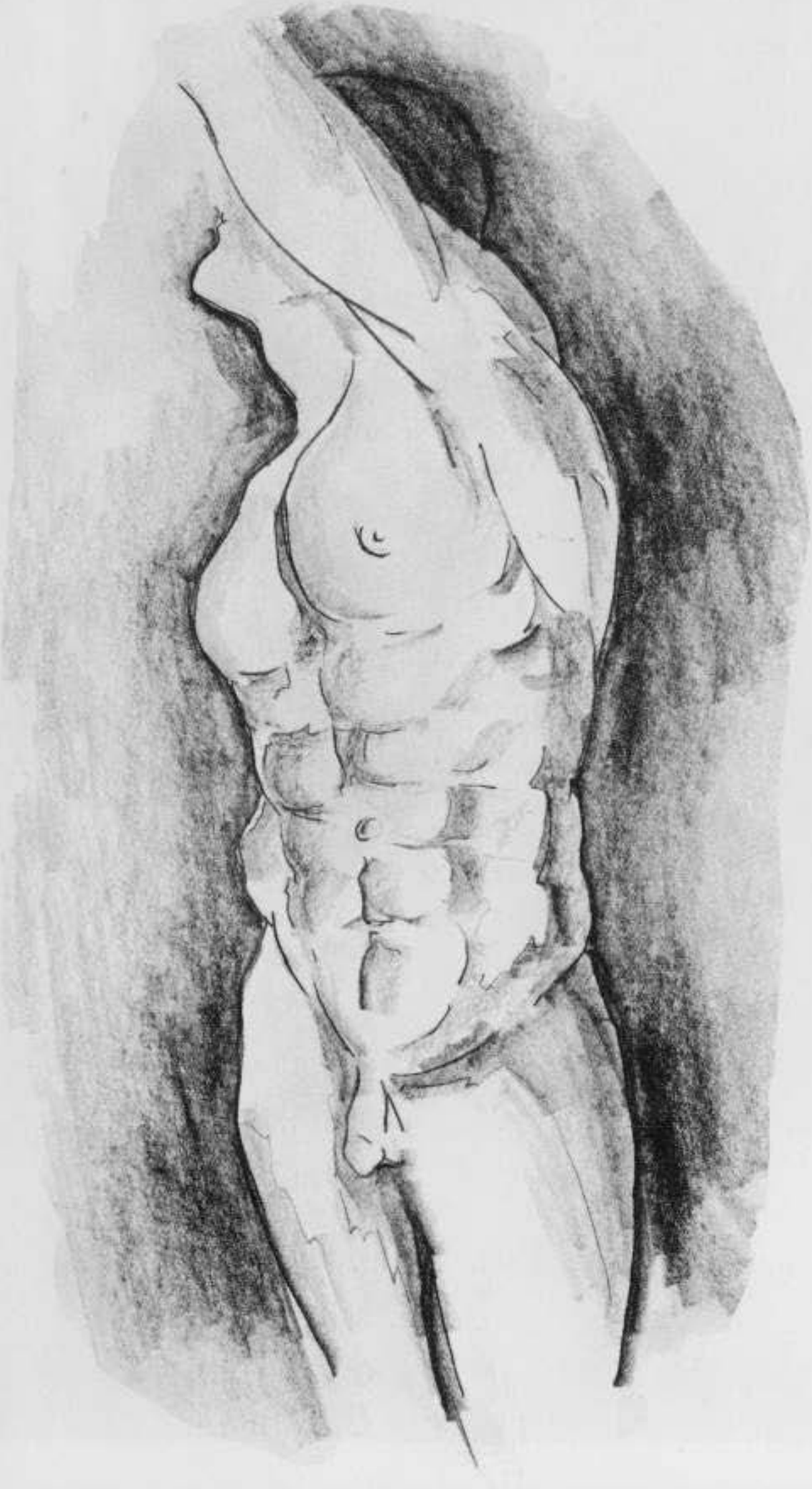
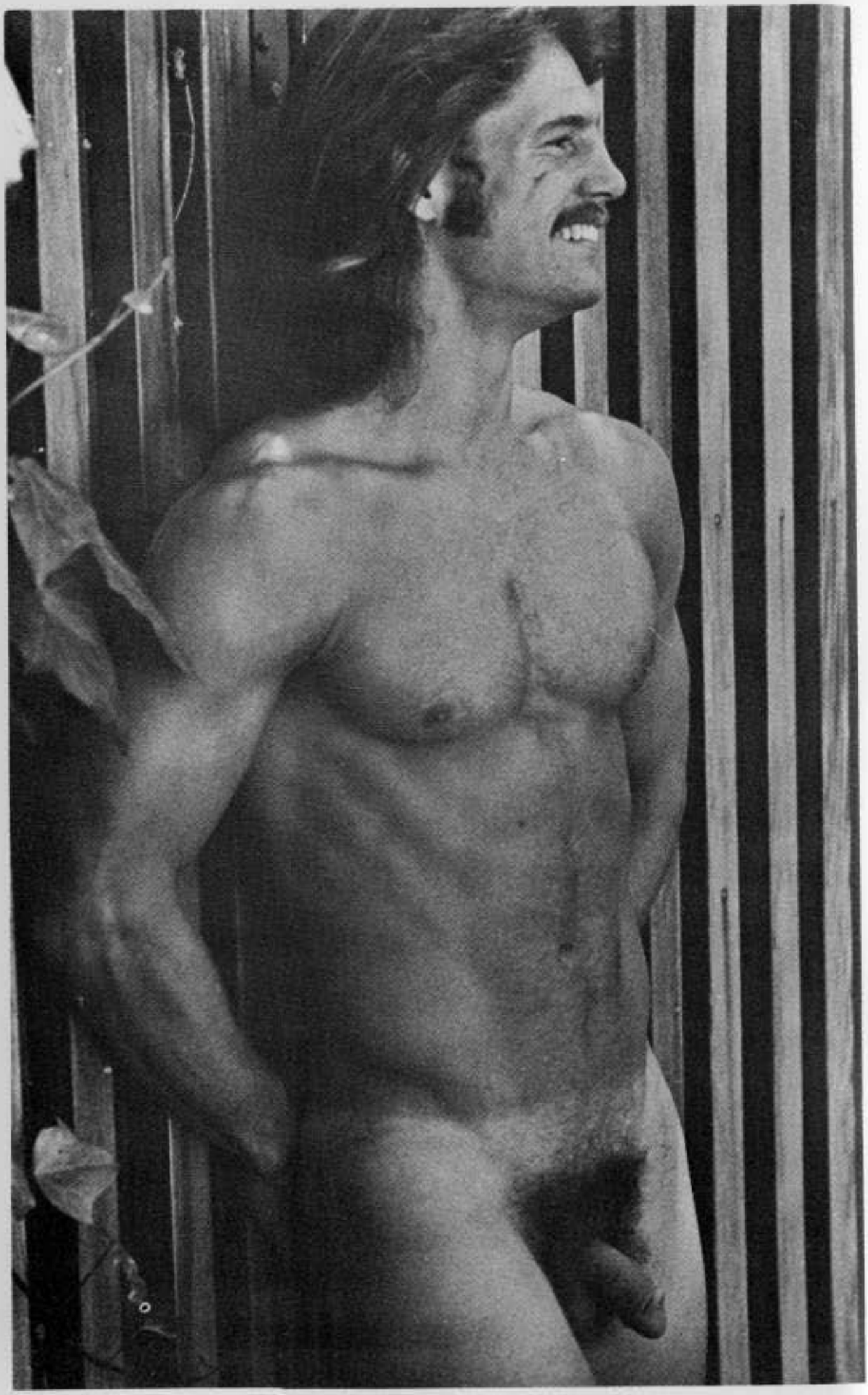




INTRODUCTION

Carl Ripoli is revealing here what are surely the most unique ideas on the philosophy which deals with the beautiful; the doctrines of sense perception. It is a great privilege for us to be able to bring these useful and needed principles to you.

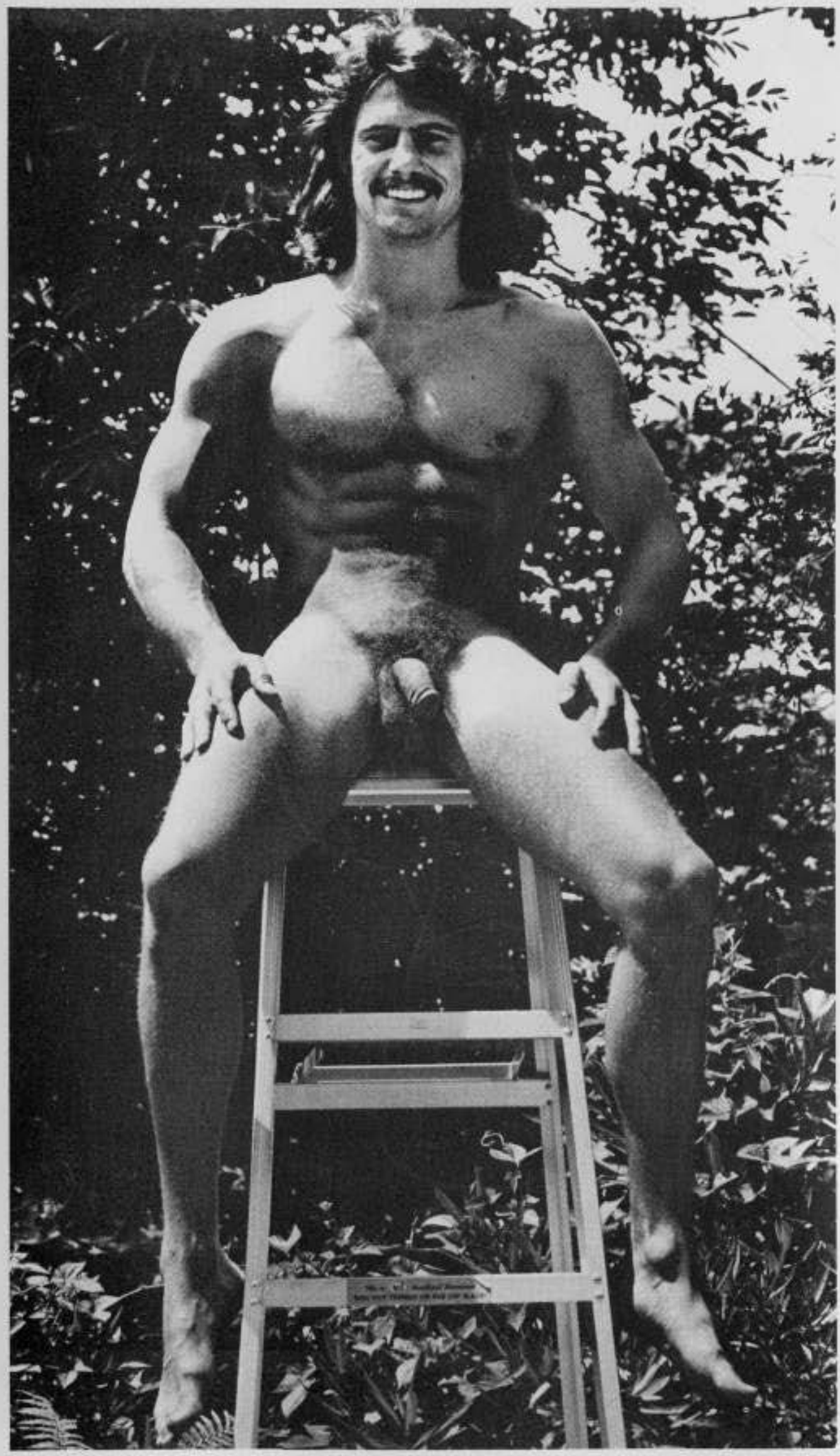
What makes Carl an authority on the subject?.... .....It is because he himself has had physique training, knows of the movements muscles activate, is aware of the elusive physiology of the human body, and further, being an artist which can detect the infinite growth of form being created by the utilization of training principles geared on proportion and structure.

Not until now have we found someone as well versed in all the practical knowledge of the human body as Carl Ripoli, able to stimulate the total idea into a meaningful pattern of useful step-by-step applications. This program succeeds in revealing the possibility of acquiring the beauty of symmetry, of mind, and of the grace of the male physique.

Roy Dean, a master photographer of the male nude, brings to these pages the sensitive artistry of his camera. He combines the body of man with nature, hand-in-hand and alive and unspoiled.

Without further hesitation; We invite you to enter into a new world of physical superiority. Use this text wisely and your future will become something well worth looking forward to.

The Publisher.....



The single most important future step that needs to be made in the bodybuilding field is the widespread teaching of the esthetic aspects of bodybuilding, and the employment of the services of the classically trained artist and sculptor.

By "esthetic aspects", I mean those aspects of bodybuilding relating to the appearance of the physique as a whole.

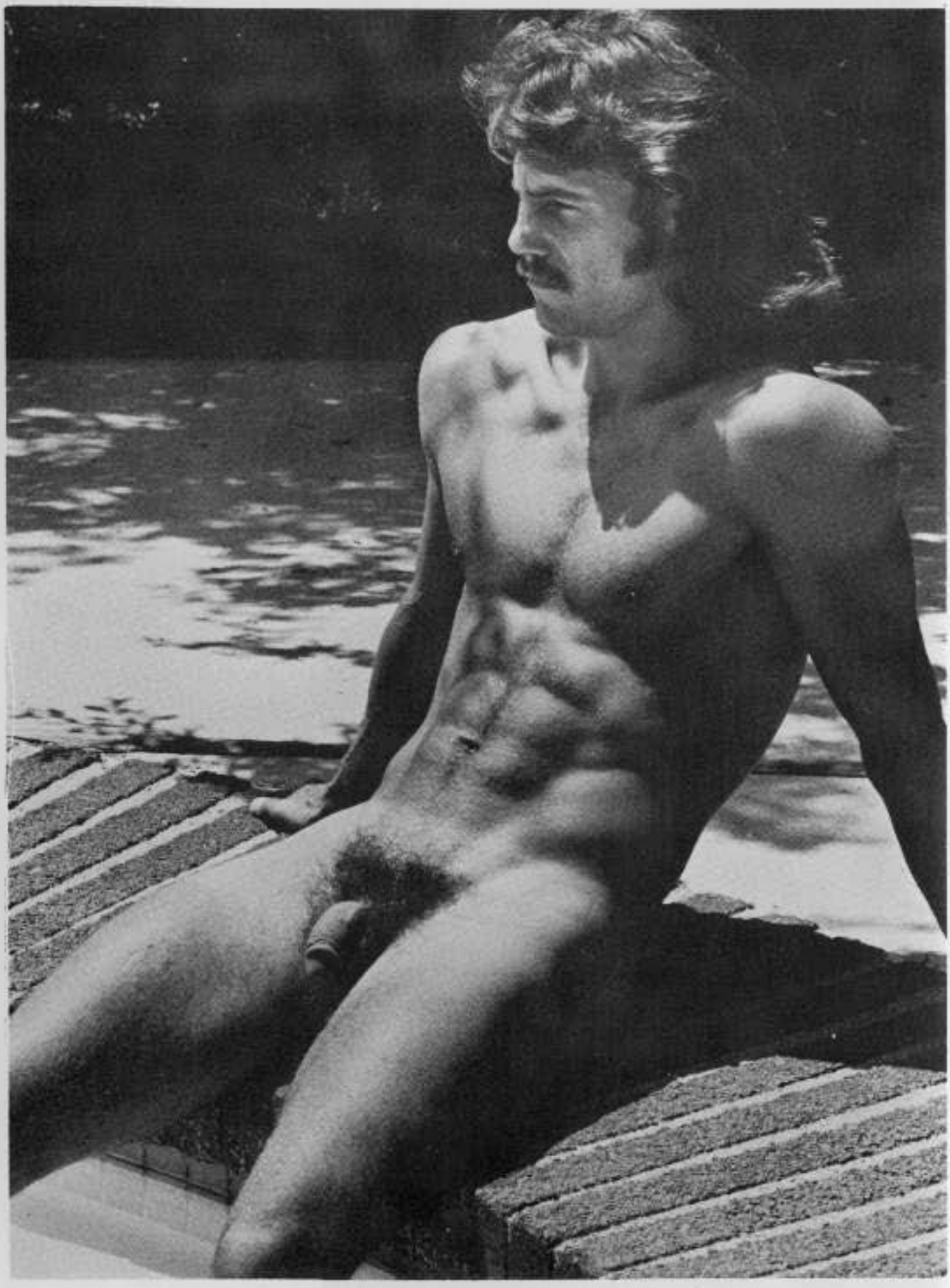
The understanding of classic aesthetics is still in its infancy as far as most bodybuilders are concerned. True, some bodybuilders do a very creditable job of building a fine looking physique, but in most cases it is a "hit and miss" approach, not based on sound and thorough principles.

Once the esthetic principles are widely known and utilized by many bodybuilders, and when the services of the accomplished artist and sculptor is made a part of bodybuilding, what a revolution will take place.

The sleek, magnificent specimen of manhood that will emerge will dwarf the achievements of the past and present. Our gyms and beaches will be filled with living masterpieces of human art that will actually rival the artistic creations of the art masters of the ages.

The scientific knowledge: dietary, biochemical, physiological, biological, combined with todays advanced bodybuilding techniques, are ample for the task of building artistic physiques; but what is still needed is the widespread understanding of the esthetic principles that combined with scientific knowledge can result in the finest individuals the world has ever known.

The scientific method is a step by step method of working from cause to effect, from a stated objective to accomplishment - it is a magnificent advance in human thinking; but it is cold and lifeless. Art, on the other hand, is the fusion of all the senses in the act of creating something, it is the otherside of the coin of creation - a needed partner with science. When science and art merge the most marvelous creations are possible.



Far too many bodybuilders have used only the science of bodybuilding technique, and have built huge, out of proportion, museum-like bodies; these same bodybuilders by using the esthetic principles to be discussed further on in this book, and by gaining that "life pulse" that only art can give, can build beautiful bodies, glowing personalities; they can become total people.

Classically founded art is concerned with discovering and using those principles which deal with that which is unifying and attracting.

Ugliness is based on disunity, disharmony, lack of proportion and on repulsion.
Beauty, on the other hand, is based on unity, harmony, proportion and attraction.

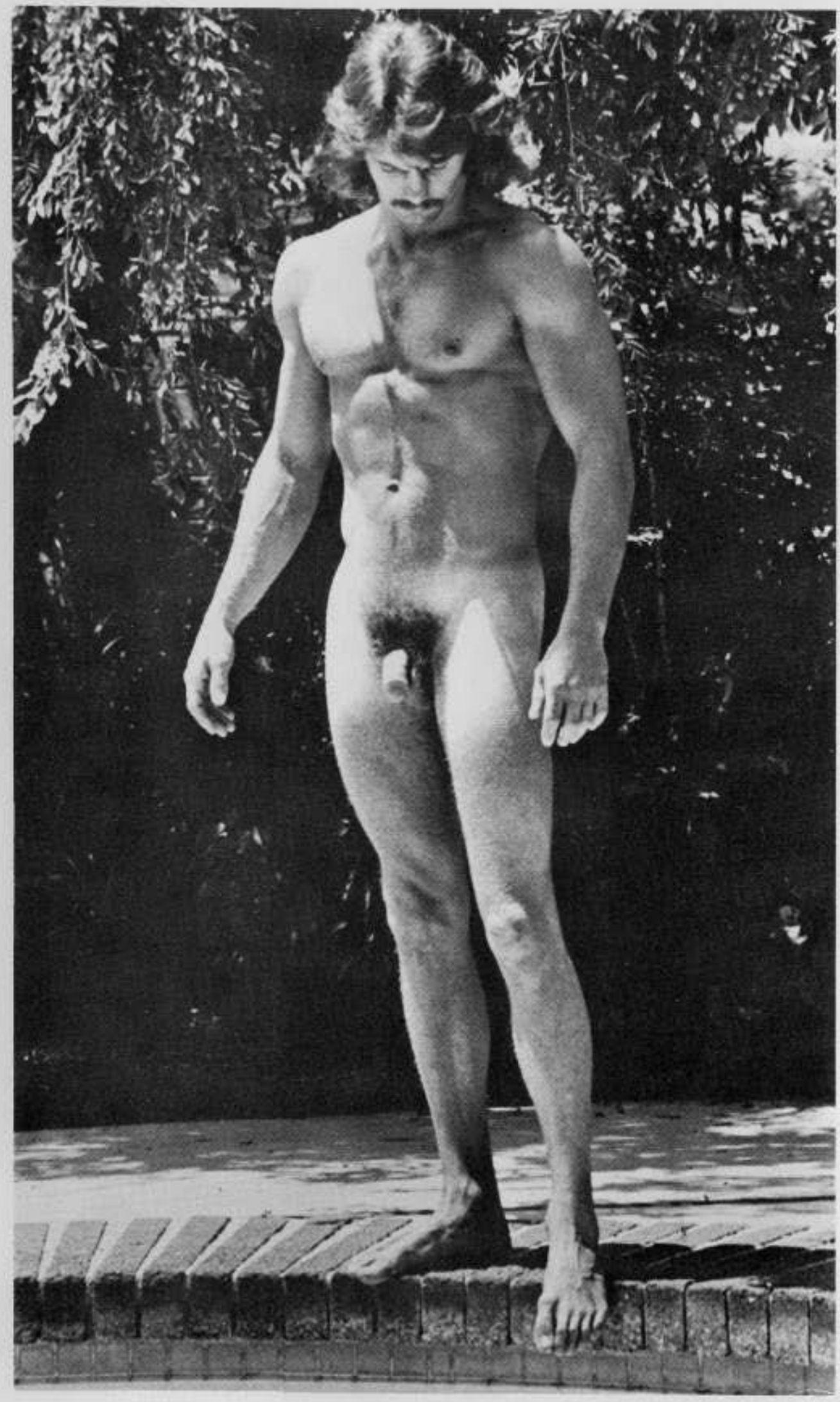
Ugliness creates separation, conflict, violence and misery.
Beauty creates togetherness (through the principle of attraction) harmony of all interrelating parts, peace and happiness.

Ugliness, hate and violence are naturally partners.
Beauty, love and peace are just as naturally partners.

Only those individuals capable of more advanced ideas and ways of acting and reacting can understand and function according to the principles of beauty. Primitive individuals function only according to the laws of ugliness and hate.

Ugliness is the result of degeneration - of decay.
Beauty is the result of regeneration - of progressive growth.

The functioning level (the precise level at which a person can perform an action) is directly related to how perfectly the coordinated body parts used in the action are developed.



A person who developes their physique according to classical esthetic principles is magnificently attractive; in addition his functional level, such as ability to lift weights, to run, to perform gymnastics and other coordinated activities, is very high.

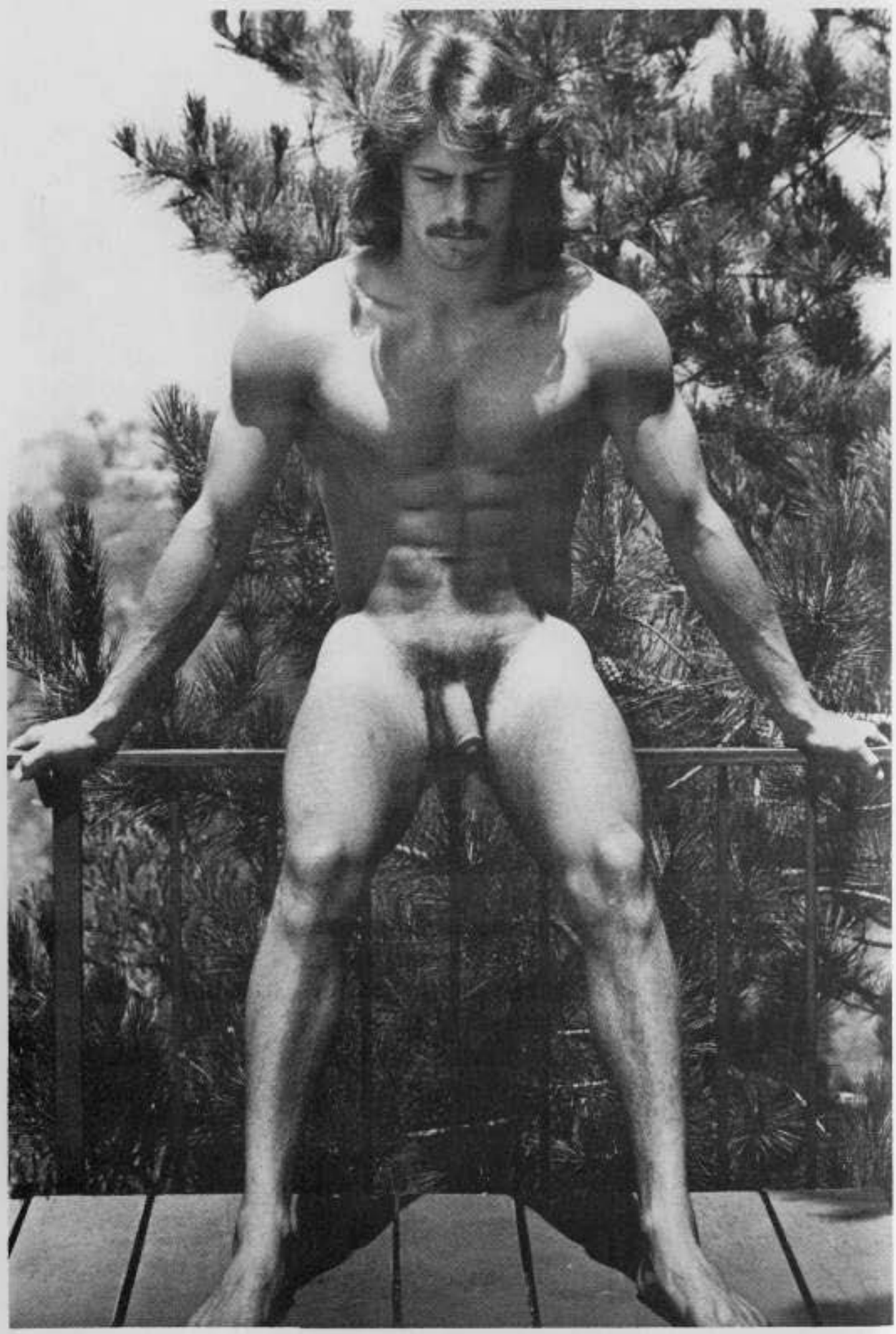
The aspects of human relations are also greatly improved by esthetic development.

People who learn to live according to the principle of proportion, harmony, unity and attraction, have no trouble attracting loving, quality humans into their friendship circle. Too many people have lived for too long in the dingy ugliness of many of our polluted, overcrowded cities; their relationships are mostly with ugly, hostile people. How greatly everyone's lives would improve if each would learn to live according to the principles of beauty and love.

The development of the "strength, health and bodybuilding" field in this country, during the past century has produced many positive, constructive results.

Many weak, and unhealthy people have become strong, robust individuals using the scientific principles the pioneer developers promoted. This is to be greatly appreciated and admired. However, like any large and growing body of knowledge, certain ideas have attached themselves to the "total idea" structure of bodybuilding which are negative and are preventing an entire fulfillment of potential.

One of the most negative of these persistent ideas is a concept of masculinity which equates manhood with gracelessness, with cold and over aggressive actions, with insensitivity to beauty, warmth and affection. Of course, a fully developed man should have great strength, endurance, perserverance and courage; but he should also be capable of expressing warmth and tenderness, of appreciating beauty in nature and in humans (male and female).



One of the qualities most lacking in human relations in this country is the quality of outgoing warmth, of concern and expressive affection from one to another.

Wherever you may live I suggest for the next month or two, become a people watcher - watch for the people who express open, easy concern for one another in their words, physical touches and their deeds. I believe you will find very little of positive human concern (love you may wish to call it) expressed from one human to another. Expressive love, such as hand holding, simple kissing, walking arm-in-arm, and kindness in word are almost totally absent from the American scene. This romantic expression is seldom seen between male and female, and even less between friends of the same sex.

The so called sexual revolution today is in my opinion an exaggerated promotion campaign, probably stimulated mostly by the vice industry which will profit greatly from it. It is generating mostly wildly undisciplined, uncultivated individuals who approach each other like a butcher looking for slabs of meat; they look strictly for the momentary sexual excitement, the human values of long range loyalty, of concern for the whole person, concern for his or her ideas, feelings, long range hopes and desires, are missing.

The majority of the bodybuilding pioneers were men of fine character and true dedication, but they mostly lacked a true appreciation of beauty, nor were they capable of open and easy displays of human affection and tenderness. Like all pacesetters their total contribution must be carefully examined. Much can be retained and praised, but some qualities must be judged negative and eliminated.

I believe the cold, unloving and unexpressive qualities many of the "old timers" exemplified is truly undesirable and these negative ideas should be discarded. The ludicrous thinking of many that one man harming another (such as occurs in boxing, wrestling, and war) is commendable; but that a simple human gesture like walking arm-in-arm is repulsive, is at best, a sick and confused idea.

In every age there is a special need. During the past number of decades the great need in the United States has been for individuals with a pioneering, rugged, cold determination - the cold determination that tames the land and builds the shelter's and rudiments of civilization.

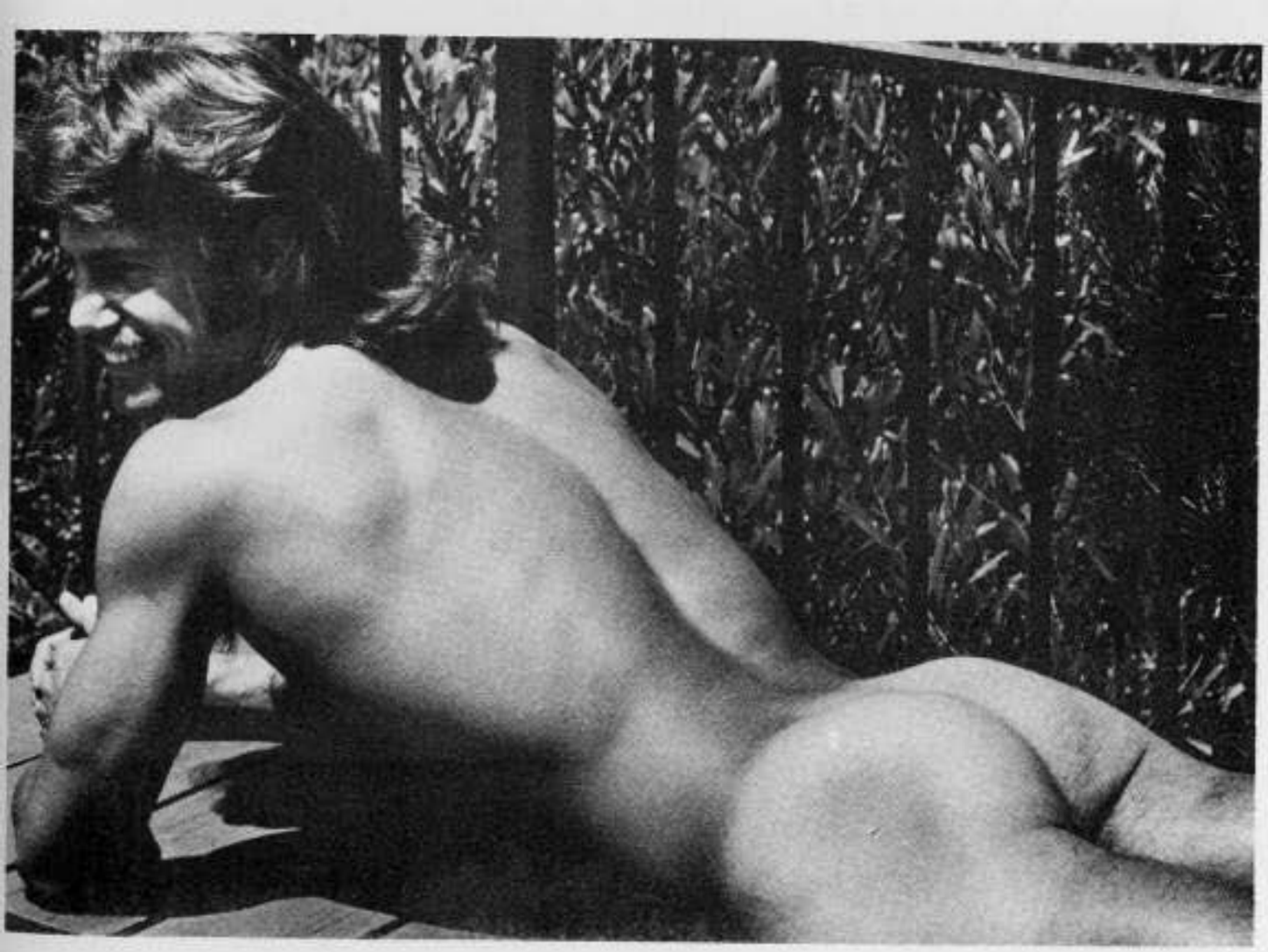
That need is passing. In the leisure that is approaching the emphasis will be on developing an understanding of love and beauty - the next frontier is the frontier of esthetics.

The laws of esthetics discussed here will make you a new pioneer and by using these principles you can make rapid progress toward building a physique of beauty.

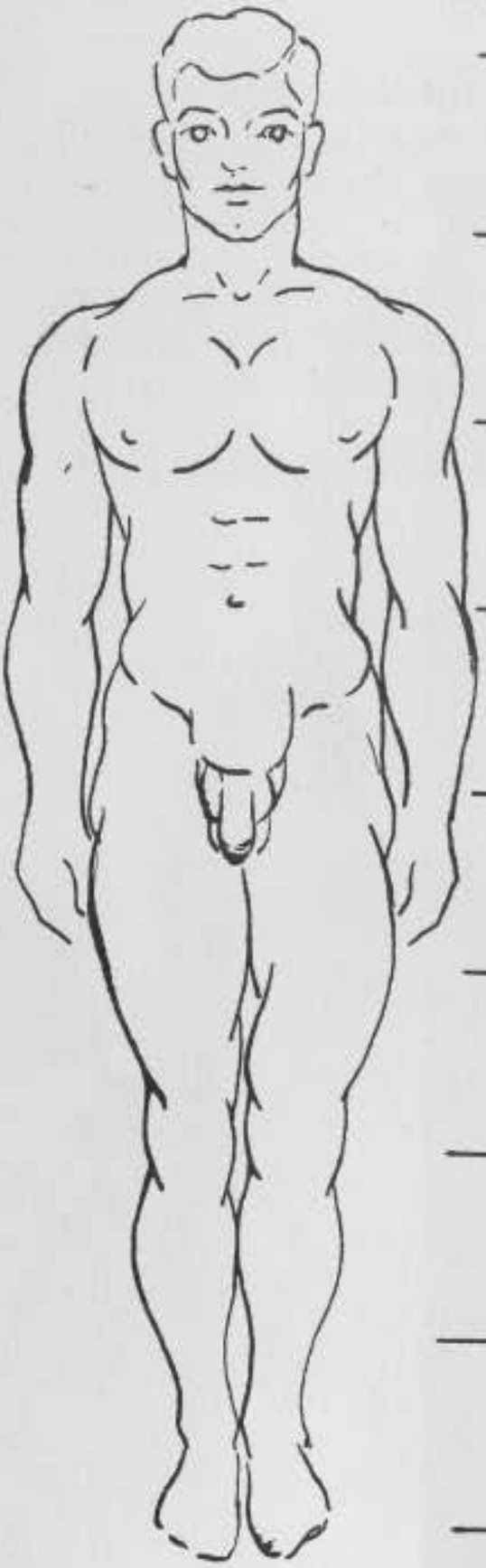
The aspects of the esthetics of bodybuilding are the following:

PROPORTION
CONTINUITY OF LINE
INDIVIDUAL SHAPE OF MUSCLES
INTERLOCKING SHAPE OF MUSCLES
SHAPE AND PROPORTION OF FEATURES

We shall now consider each category in turn.



drawing one



1. One head length - bottom of chin to nipples
2. One head length - nipples to navel
3. One head length - navel to crotch
4. One head length - crotch to thigh (at fingertip level)
5. One head length - thigh to bottom of knee
6. One head length - knee to lower leg
7. One head length - lower leg to toe
8.

Proportion

The first and foundation principle of bodybuilding esthetics is "Proportion". It may be defined as the relationship of one's head length to the height and width of the body.

The ideal male physique is eight heads in height. Refer to 'drawing #1' and you will notice how the body is divided into the respective eight head divisions. You will notice the head length (I suggest that you measure the length of your head from top of the head to tip of the chin) divides the body at various points. Use these measurements to measure your own body.

The divisions measuring across the body are:

2 heads wide at shoulders
1½ heads wide at nipples (excluding arms)
1¼ heads wide at navel
1½ heads wide at crotch
1½ heads wide at upper thigh (fingertip level)
1½ heads wide at knee line
1 head wide at widest point of lower legs

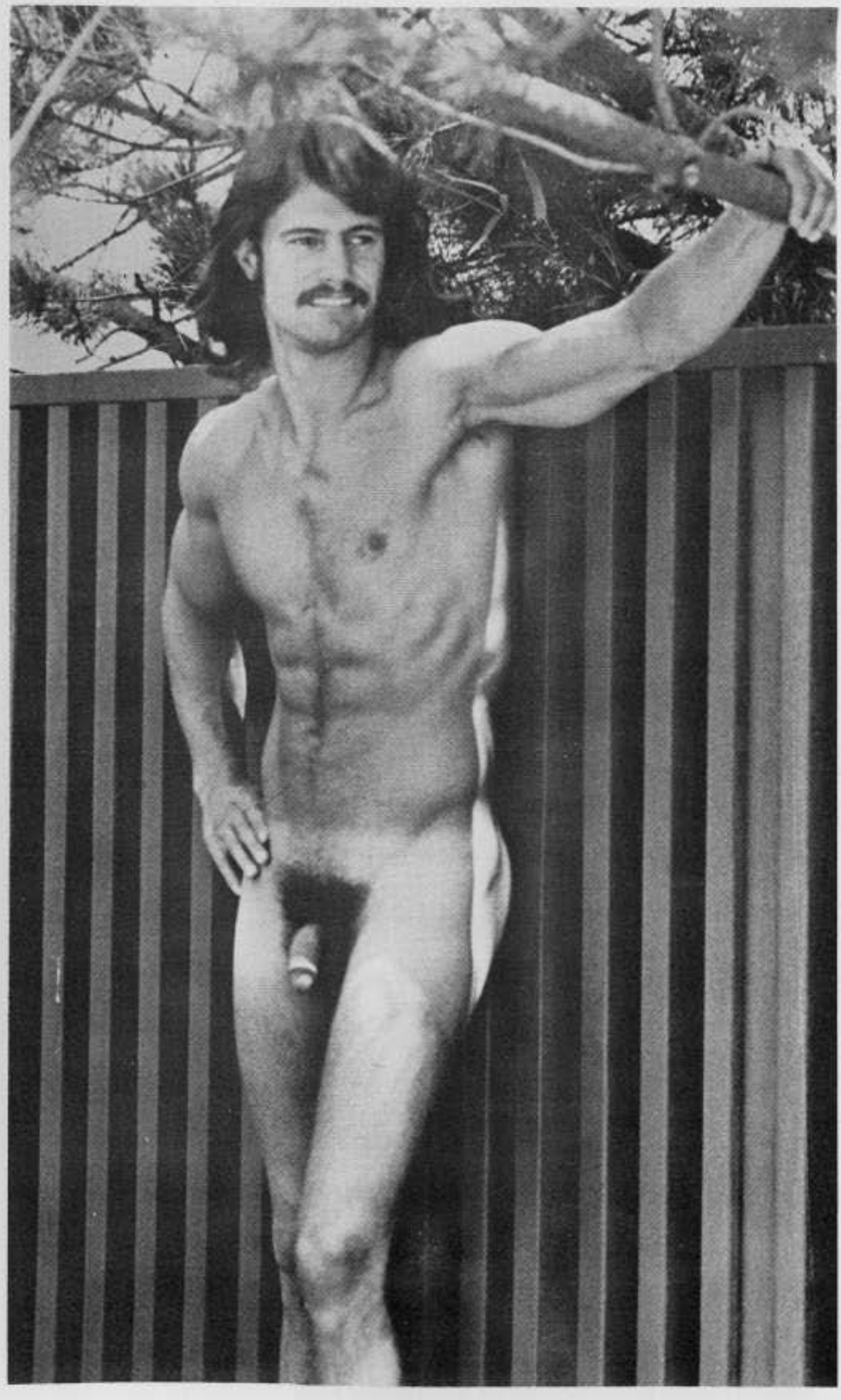
These measurements make for a very powerful yet graceful body.

The best designers are using the mathematics of proportion to design sleek, "raring to go" sports cars. This same sleek, graceful, agile look of efficient beauty can be created by the bodybuilder. Too many bodybuilders look like old-fashioned locomotives instead of sleek sport cars.

I suggest the following program for the bodybuilder seriously interested in building a body to rival the world's masterpieces of art:

1. Carefully measure your head length and use this measurement to calculate your own body as to "heads high and heads wide". Note where you are "out of proportion" and work to correct these areas.

   If you find your head length is too long for your height, you can work to remove all excess fat from under the chin by neck exercises, teeth lifting and



dieting, also standing more erect and including stretching exercises in your program will help. This will increase the appearance of more body height.

If your head length is too short increase the width of the neck (through exercising with the head strap) and increase the amount of hair on the top of your head, change your hair style. Also work to increase the mass of the chin (with teeth lifts) which will give a more massive appearance to the face.

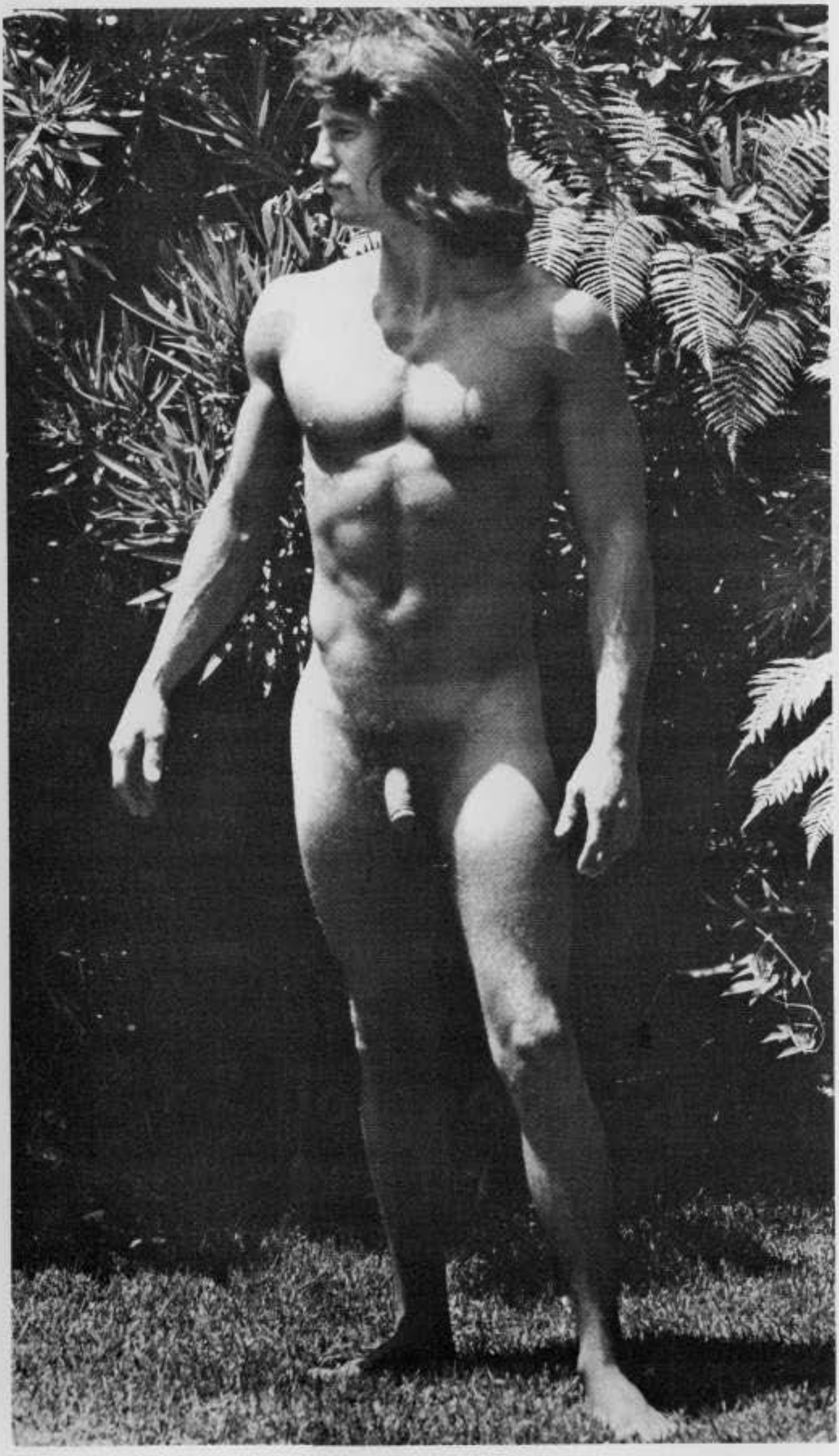
2. Obtain and study books on body proportion, such as: "Figure Drawing For All It's Worth" by Andrew Loomis, "The Painters Secret Geometry" by Boileau, and "Drawing the Head and Figure" by Jack Hamm.

3. Obtain illustrated books of the great sculptures and paintings of the nude physique, by such artists and sculptors as: Michaelangelo, Rodin, Daniel Chester French, Adolph A. Weinman, Edwin H. Blashfield, George Grey Bernard, Charles Niehaus, Home Cardwell, E. Picault, Emile Laporte, etc.

4. Get a list of photographs of the male posing from any reputable artist's agency. Many of the artists physique agencies advertise in the physique photo magazines - do a little searching, you will find some inspiring photos.

In addition to the points made above, I would urge each bodybuilder to study all the Classical art of history; Greek, Roman, etc. Go to the art museums and galleries where you live or to a nearby large city and study the male nude.

If there is a good school in your area that teaches an appreciation of naturalistic art, or courses in the same, I suggest you take these courses. Unfortunately, there are not many courses left in naturalistic art. The great vogue in art today is primarily an art of distortion - the product of an age fundamentally out of harmony with natural law.



There is something truly inspiring about an exquisitely proportioned male physique. I strongly urge you to study everything you can on proportion, and apply it; the results will make you highly admired.

In order to use the principle of proportion to improve your own physique, measure your body carefully as to head lengths in height and width.

If you find that you have certain areas of your body which are out of proportion, here are a number of practical suggestions for your use:

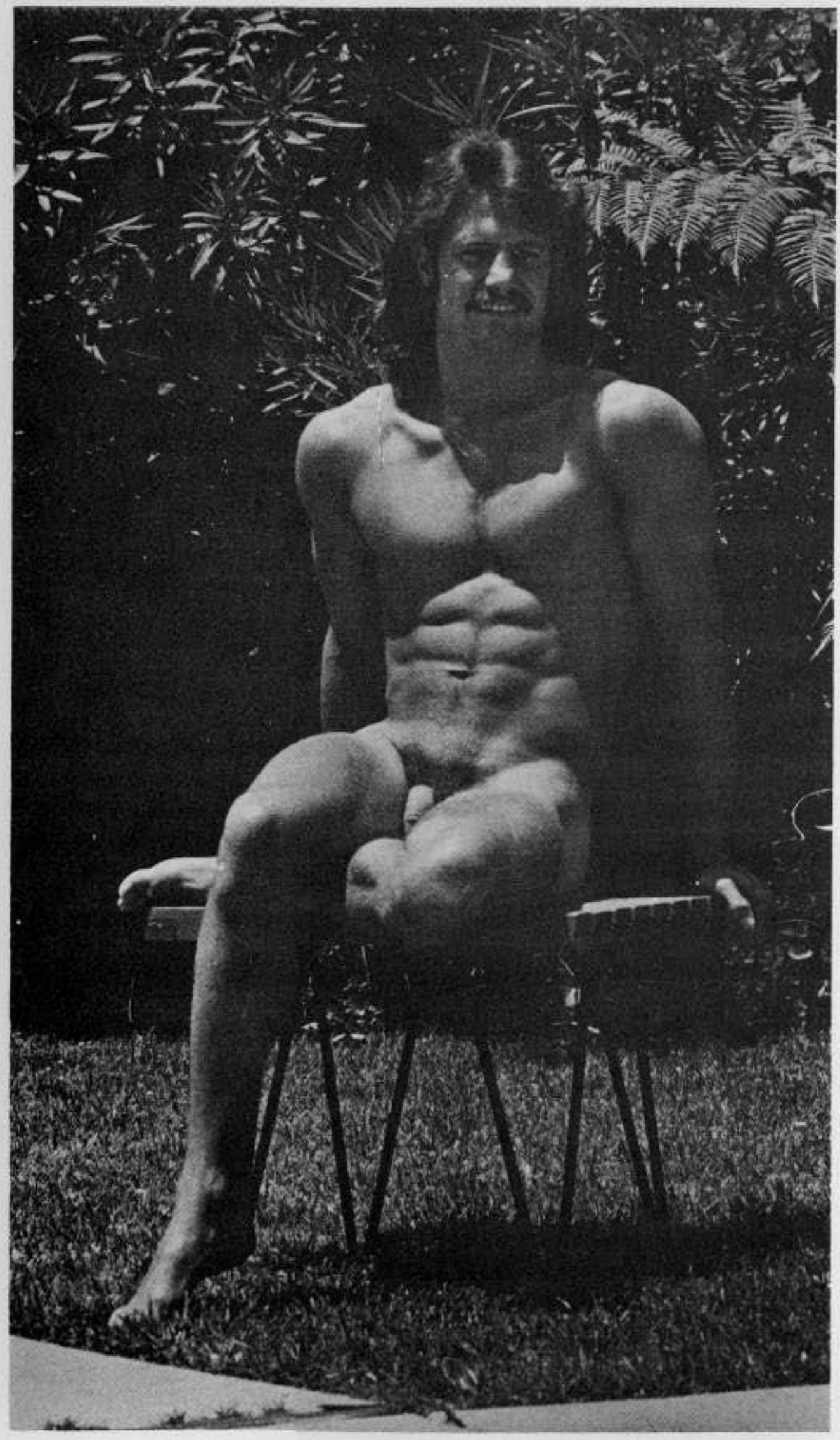
If your shoulders are too narrow, that is, if they don't measure two head lengths across, correct this by increasing the size and contour form of your deltoids. Two of the exercises you can use for this, are: wide and/or close grip pull-up with barbell. Also do the standing and bent over front and side lateral raises with dumbbells.

If your chest measurements are not 1½ heads wide at the nipple line you can correct this with the following exercises: bench press with barbell and/or incline bench press with barbell.

If your waist area near the navel is too narrow, if it is not 1¼ head lengths wide you can correct this with the following exercises: seated and standing side to side twists with barbell across shoulders, or decline situps with barbell.

If your upper legs at finger tip level don't measure 1½ heads wide you can increase their width with the following: standing front and side leg raises with iron shoes, or full and partial squats with barbell on shoulder.

If your lower legs are too narrow at any point use: standing toe raises with barbell across shoulders, or foot curls with iron shoes, do this by raising the foot up and down while shoes are on, keep leg slightly raised from floor and only slightly bent.



If your width measurements are too wide at any point, in contrast to their being too narrow as in the above, you can eliminate excess bulk which relates to muscle tissue, but of course, I know of no way to contract size relating to bone size.

If you need to remove bulk in order to achieve narrower measurements, you can do the following:

Cut down on the bulk producing foods such as protein and carbohydrates. Of course, a certain amount of protein is needed, but very high grade and easily assimulated protein can be obtained from raw nuts and seeds (such as almonds, peanuts, walnuts, pignolias, etc., and from sunflower, seasame, and pumpkin seeds). Protein of excellent quality is available from certain greens, such as romaine lettuce. Since most of the proteins just mentioned lack one or several of the essential amino acids, soy beans or a complete protein powder or tablet should be eaten with them to supply the missing amino acids, thus insuring the complete utilization of the nuts, seeds or greens for tissue building and repair.

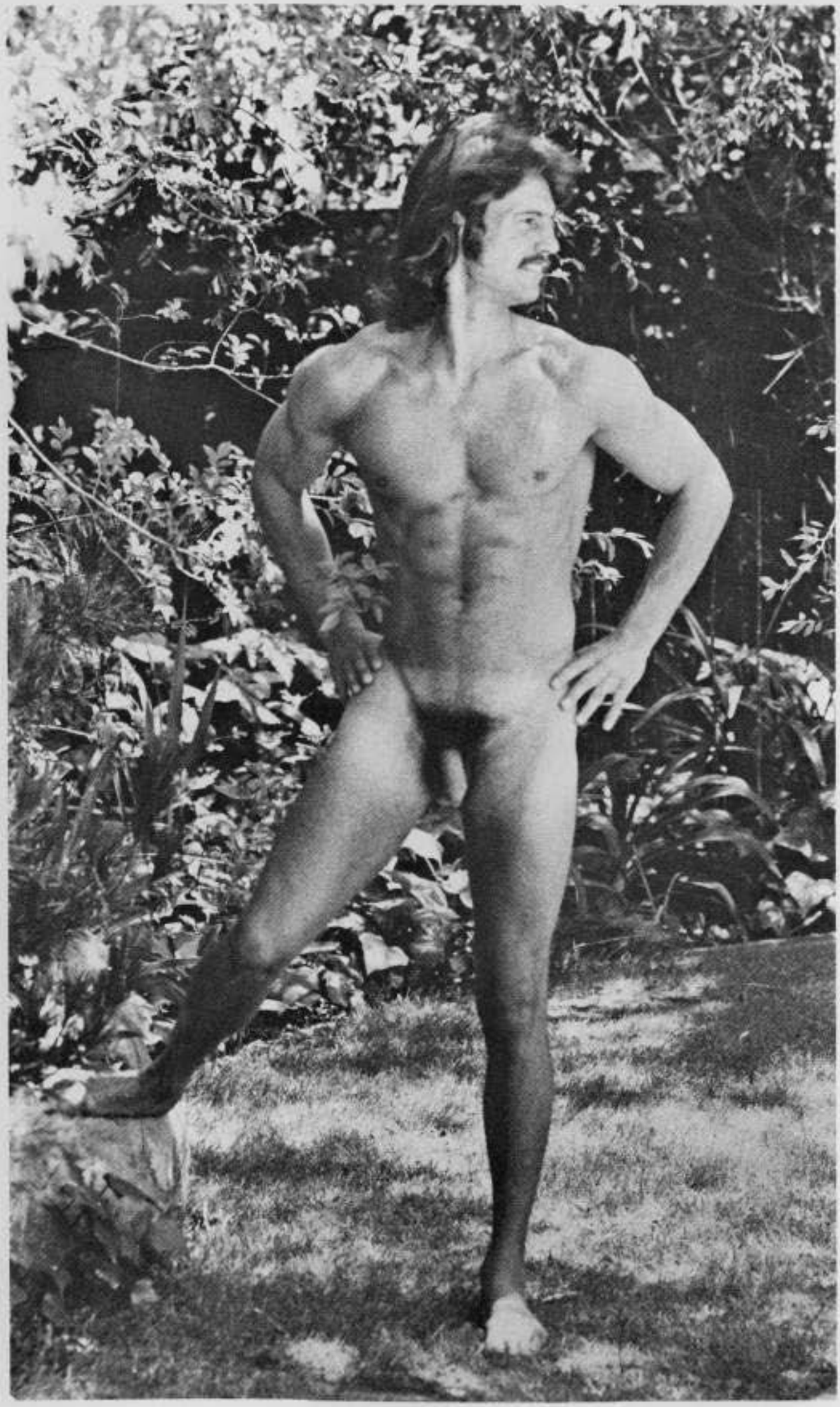
Increase your intake of fresh raw fruits and vegetables, they can constitute up to 60% or 70% of your total diet during this "bulk down" period.

You may wish to "fast" (go without food and drink only water) for a day or two occasionally, in order to facilitate your streamlining process.

I would recommend the following books to study concerning diet and fasting: "Fasting Can Save Your Life" by H.M. Shelton, "Health For The Millions" by H.M. Shelton, "The Miracle of Fasting" by Paul Bragg, and "Food Combining Made Easy" by Shelton.

These books can be obtained at most health stores.

Actually, I'm convinced that most bodybuilders eat too much bulk producing and acid forming foods (meat, dairy products, high protein powders, etc.) and could benefit greatly from more alkalizing and slimming foods (fresh fruits, vegetables, nuts, etc.) and they could stand to carry less bulk on their bodies.



If you find that you carry too much bulk and are too wide proportionately, the above streamlining program could benefit you greatly.

If you find that the distance between the body parts (moving lengthwise, down the body) is too short, if it does not measure one head length from chin to nipples, from nipples to midsection, etc., do the following:

If the distance from tip of chin to pectoral nipples is not one head in length - you can make the distance seem greater by: removing all excess fleshiness from beneath the chin (do chin lifts and follow the alkalizing diet suggestions).

Work to obtain as deep and pronounced a mid-ventrical line from pit of neck down through the groin as you can. This will sweep the viewer's eye quickly down the body, increasing the sense of height.

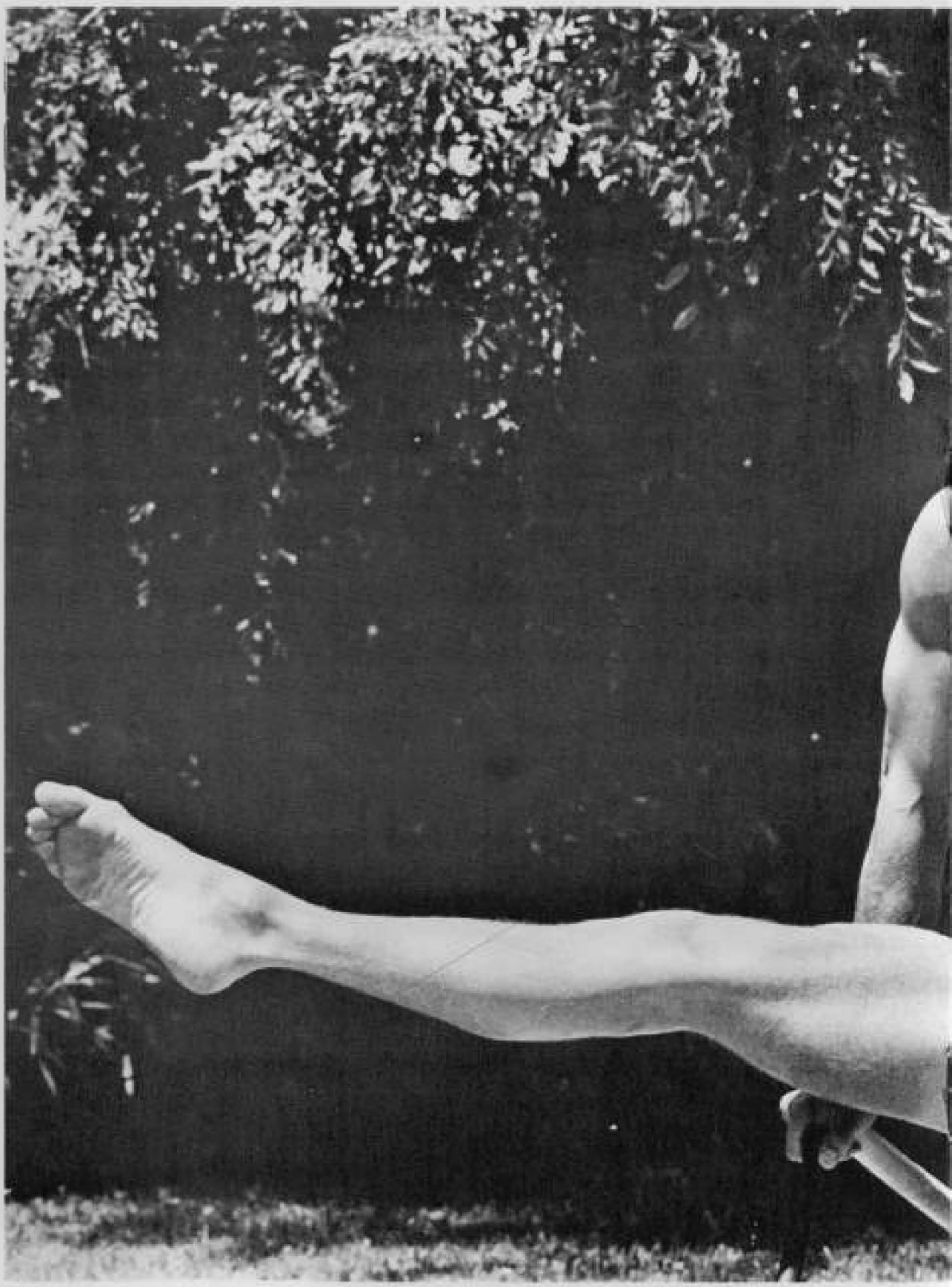
Keep the pectorals flat, in contrast to puffy and thick.

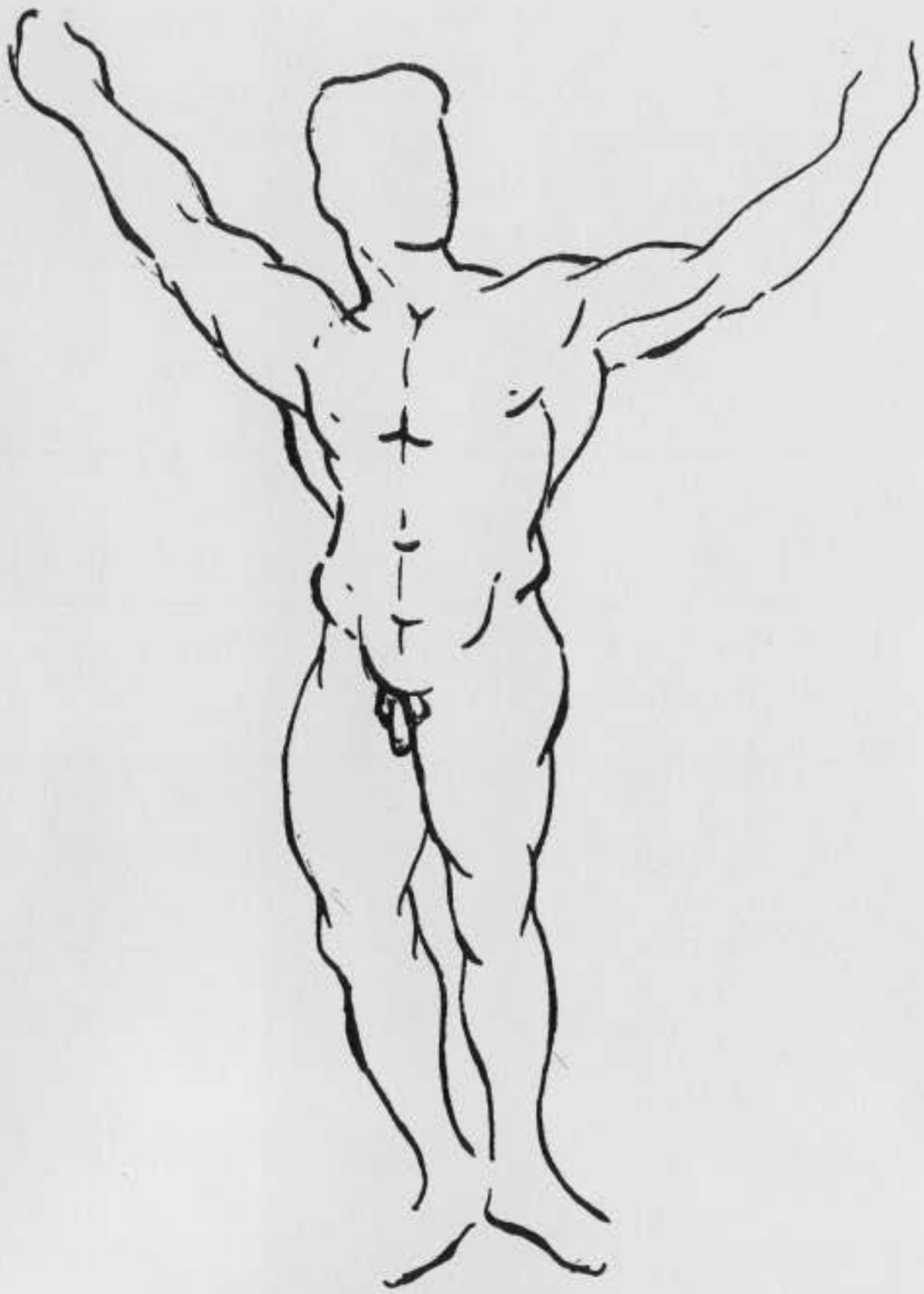
Keep the definition of all muscle contour lines which flow downward, lengthwise on the body, as sharp as possible. This will again sweep the viewer's eye quickly downward over the body, increasing the long look.

Keep the definition of muscle lines which flow downward, lengthwise on the body as sharp as possible.

The above stated principles and suggestions can be used wherever there is a need to increase the sense of height and where the distance between any body part (moving lengthwise, down the body) is less than one head in length.

If you find that the distance between these body parts is too wide - that is if the measurements between pectoral nipples, between nipples and navel, etc., is more than one head in length you can create the appearance of less distance between these body parts by:





drawing two

Work to accentuate the muscle contour lines which flow across the body. Example - work for sharp cuts on the underneath side of the pectorals, abdominals, etc., instead of on the side of the muscles. Work for thicker muscles, particularily the pectorals, abs., rectus femoris, bicep and radialis longus.

Work for round, full and somewhat bulkier muscles.

continuity of line

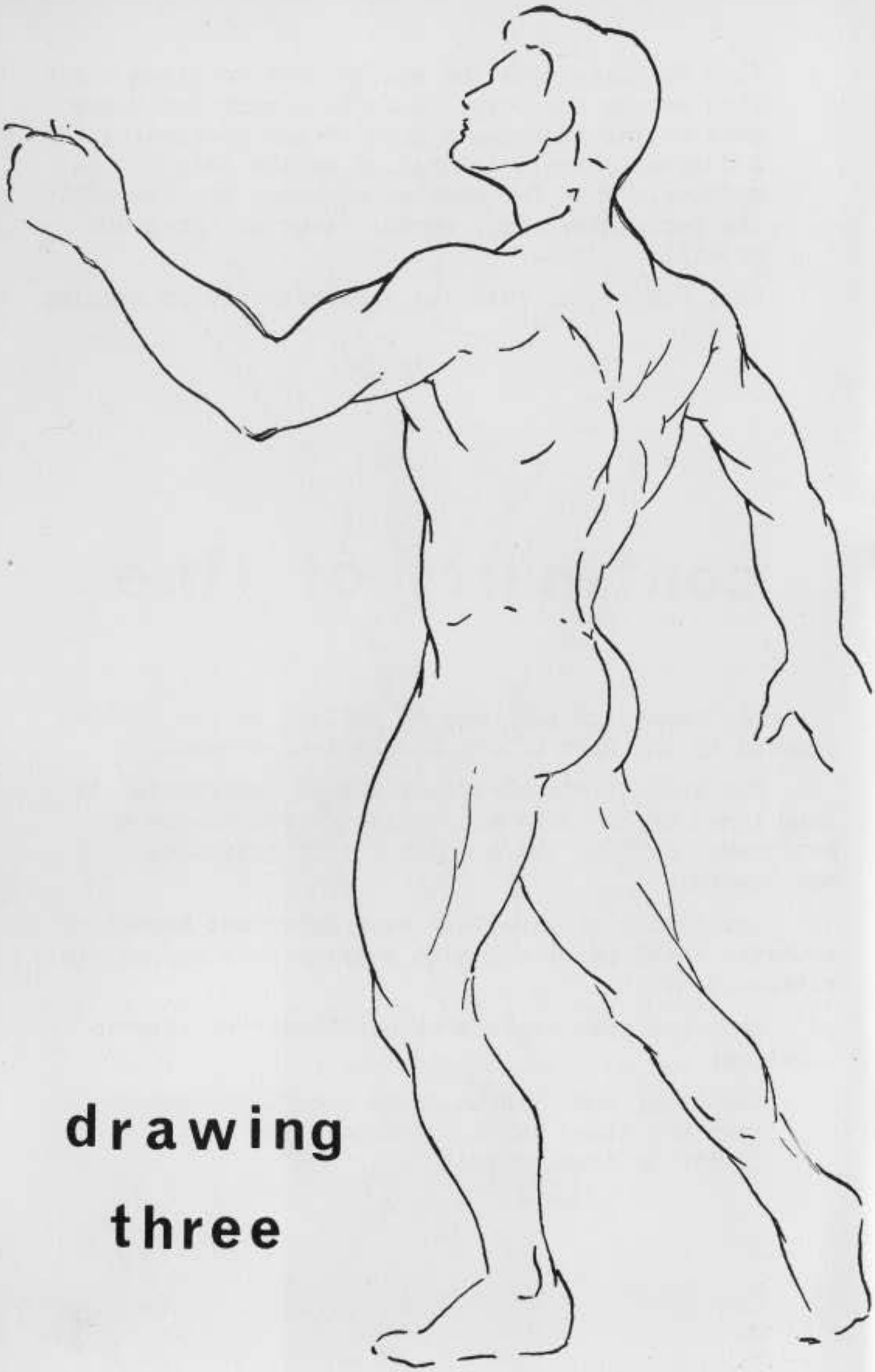
Continuity of line may be defined as the outline created by the flow of one muscle into another.

The overall visual effect should accentuate the long lines of the body and create an appearance of swiftness, agility and a quiet air of potential excitement.

Continuity of line is a very important aspect of esthetic development and most bodybuilders pay little attention to it.

Here are some aspects of continuity of line to consider:

the long, body length lines should predominate over the lines which cut across the body (refer to drawing two).



drawing three

the outline of the body should adhere to a certain rhythmic form (refer to drawing three) which suggests strength, variety and coherence.

Let us take each of these points and explore them in detail.

The reason the long lines should predominate over the lines which cut across the body is that the vertical long lines are those which create the visual sense of grace, mobility, swift movement and excitement.

When the predominate lines are those which run horizontally (across the body) the visual suggestion is largely one of stagnancy, immobility, dullness and a plodding, clumsy manner. The suggestion that something worthwhile and potentially exciting is absent in such physiques.

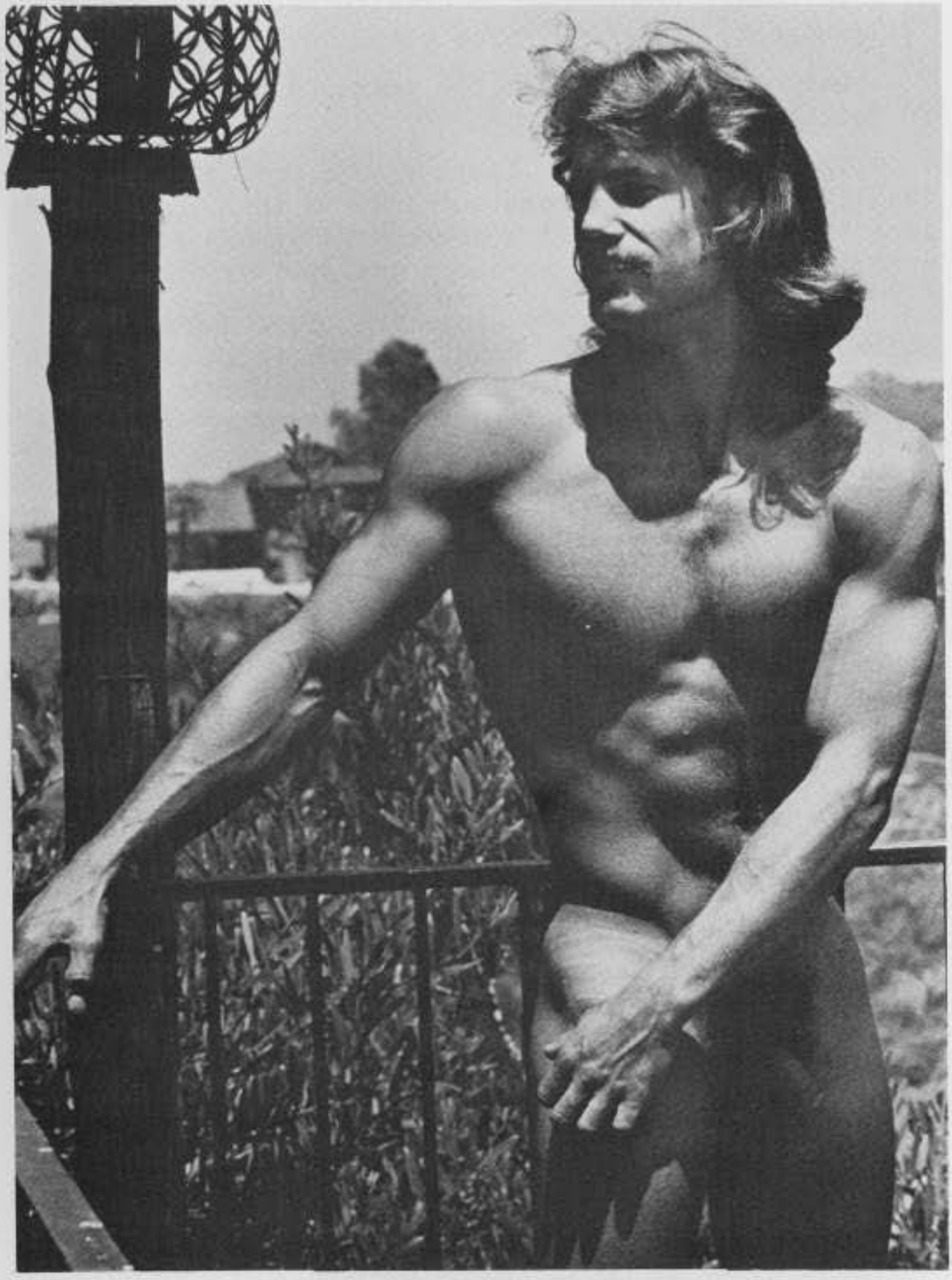
Unfortunately, the typical "big time" physique champion today has built a body so thoroughly constructed around "horizontal", cut across the body lines, that many of them look as though they do not develop in the viewer the sense of <u>something great is about to happen</u>.

Those physiques constructed along horizontal lines look rooted in immobile permanence, like the "Rock of Gibraltor", such appearance is fine for rocks, but it is alien to the human being, whose fundamental nature and construction should suggest movement, agility, and a subtle excitement for progress in the future.

My own evaluation, based on the dynamics of the laws of action and reaction, is that the present huge physique craze is near its end. I believe there will be a general reaction against such physiques in the near future.

In order to increase the "long line" look of your physique, I suggest you do the following:

Incorporate into your basic bulk producing weight training program a series of 'dance like' movements with light weights. These movements should approximate some of the basic movements of ballet and jazz (concert style). Most libraries and bookstores carry books on the fundamentals of ballet, jazz and other classical and free form dance movements.



Study these books and develop your own set of grace, agility producing movements.

Include a variety of stretching, rhythmic exercises with the above, such as:

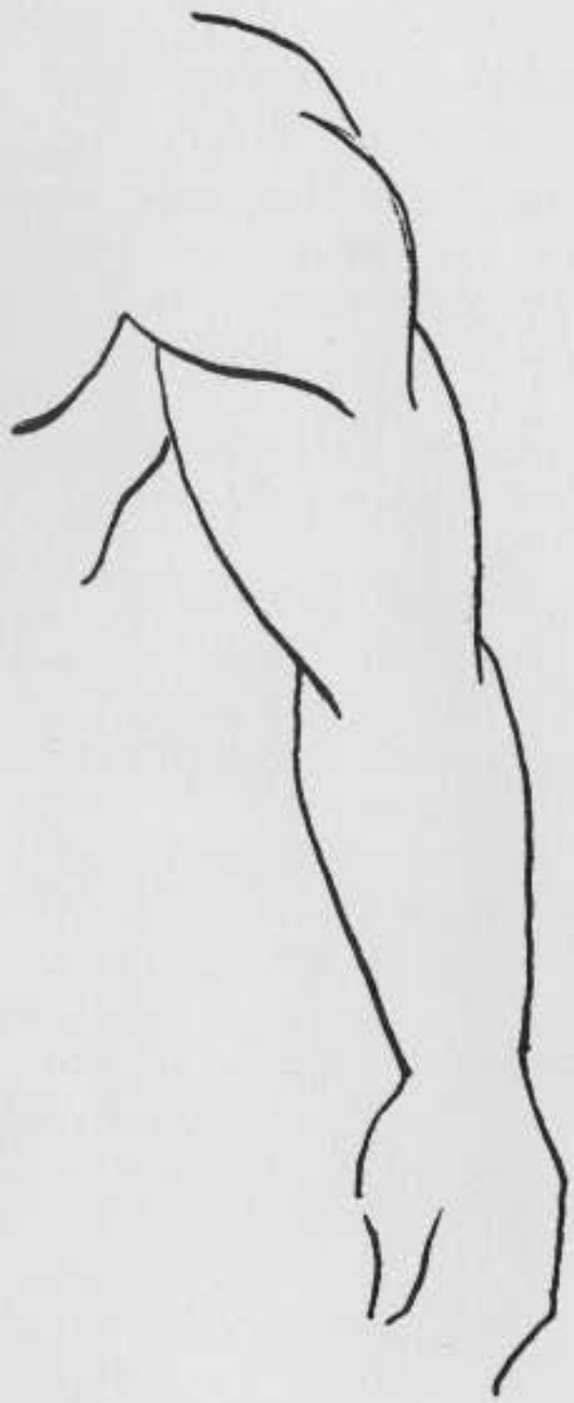
1. Stand on your toes and hold arms overhead, now stretch gradually upward. Attempt to reach an object several feet above your arms. Hold each stretch for at least a minute and do many repetitions.
2. Raise the legs alternately to the side and front - point toes and stretch - hold - repeat many times.
3. Stretch and circle arms in all directions.

It may be added here that the above exercises will increase your long look and your grace and mobility, they will not make you look like the "good fairy of the dance company". It is a shame that we cannot seem to blend masculine strength, endurance and ruggedness with the balancing qualities of refinement, grace and bodily mobility in this country.

Most males are either all rugged, rooted to the ground types or they are sissified - this is the product of our immature understanding. It is possible to have masculine strength and also to have refined grace in the same person. I believe this type epitomizes the highest quality of male.

When true art (painting, sculpture, poetry, dance, etc.) is blended with the influence of the Boy Scouts and the football coach, we will be on our way to developing superb boys and men. Right now, we have mostly two types of males - total rough necks or sissies. In the future, I hope we will have more rough necks who are moved by beauty, and capable of refined thoughts and affection.

The next point to consider about continuity of line is that the outline of the body should adhere to certain rhythmic contours which suggest variety and coherence. This is extremely important.



drawing four

drawing five

One of the most exciting and pleasing aspects of the physique is the outline of the body created by the way one muscle contour fits and flows into the next.

Many bodybuilders, not understanding this concept, produce blocky body parts where the muscles are developed to such thickness that the contour of the body outline is destroyed.

Some of the points to remember to achieve the above are:

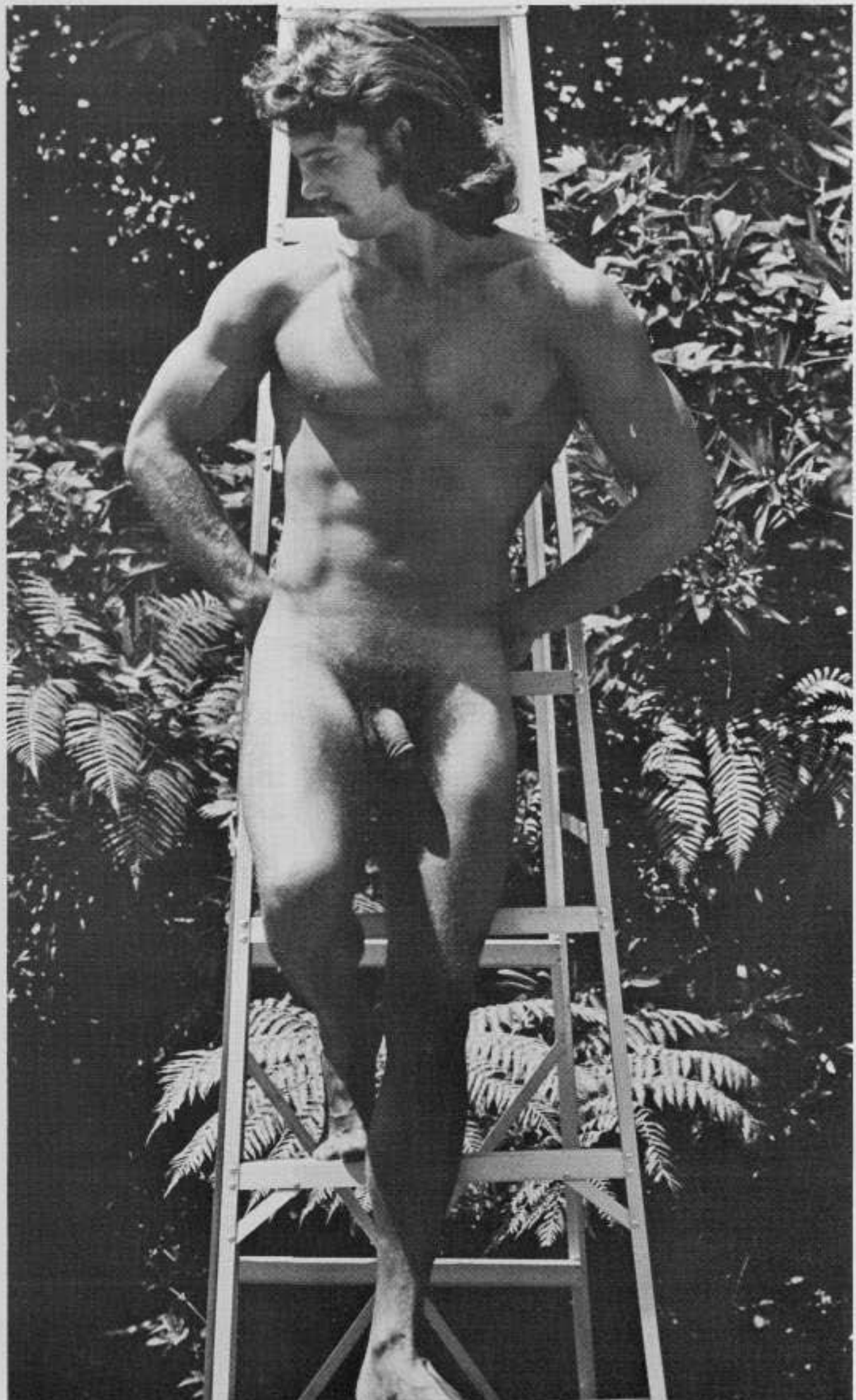
work to keep the muscles fuller and more rounded at the upper part of the muscle than at the lower end of the muscle (in other words, try for a strongly tapered muscle with a pronounced curve); this is particularily important with the following muscles: deltoids, radialis longus, rectus femoris, vastus externus, tibialis anticus, abdominals and external obliques. On the back of the body: trapezius, latissimus, gluteus maximus, bicep femoris and soleus, these are of particular importance.

work for a good deal of "in and out" variety of contour of body parts, particularily of the arms and legs. The sweep and flow of these "in and out" contour lines should be pronounced, crisp, but never jarring. In other words the effect overall should be smoothly pleasing, with no one body part sticking out in exaggeration.

Refer to drawing four. Notice that this drawing is typical of the average "champion" arm. This type of arm typifies an obscession with size and bulk (look at me, I have 19 + inch arms), and the rhythmic contour has been destroyed.

Look at drawing five, you will see an arm where the proper contour has been maintained and notice the graceful beauty of it.

The principle of body outline contour can only be mastered by careful study of masterpieces of physique art - sculpture, paintings, drawings, and photographs, and by studying the actual physiques of those who exemplify this contour quality. If you have a desire to



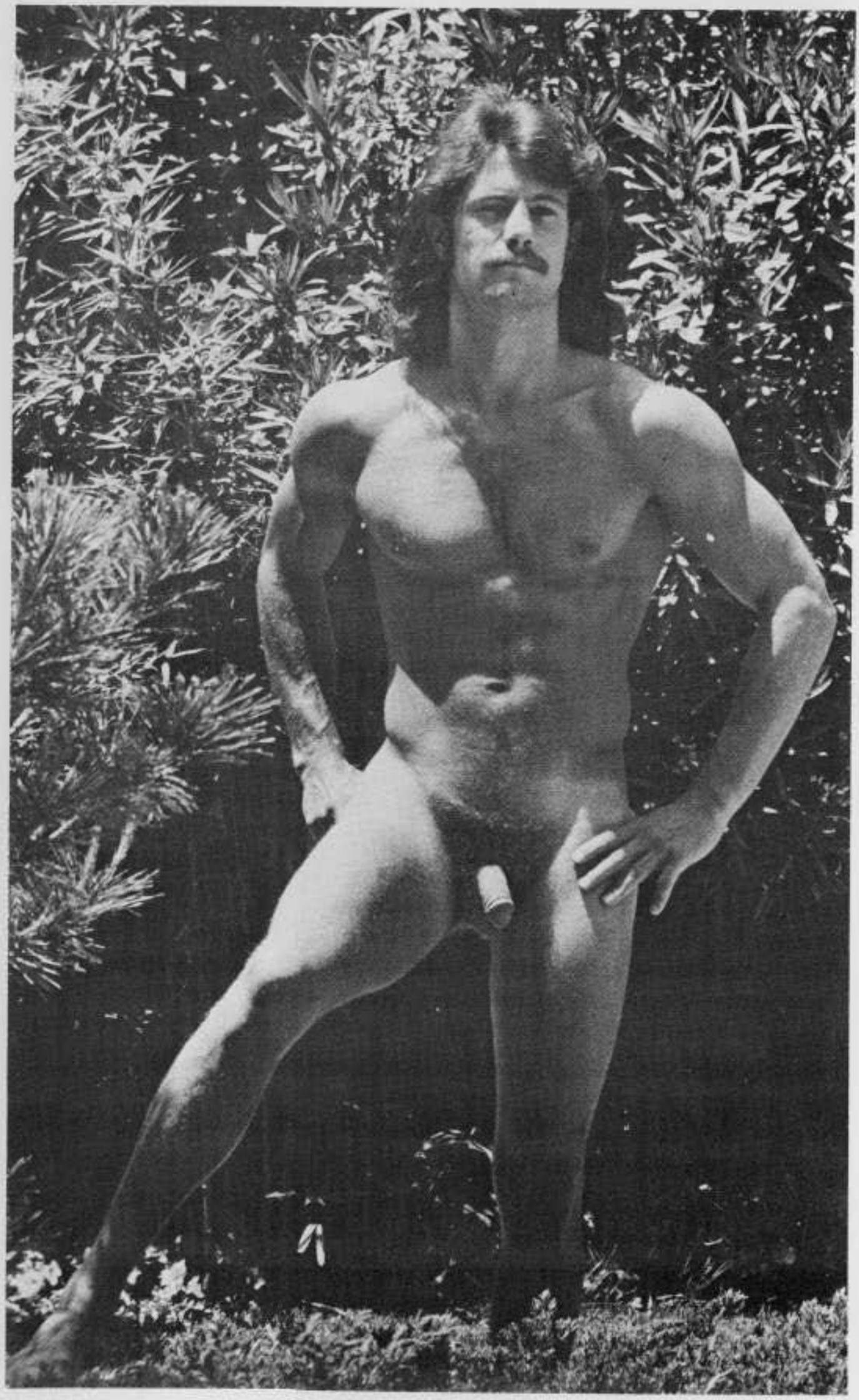
achieve true physique beauty, this principle must be mastered and applied.

What is needed in the bodybuilding field is an outpouring of contour studies by artists, sculptors, and photographers. There is such a tremendous potential for the contribution of the artistic creations of these professional people, it is disappointing that it is coming so slow. To be sure there is more artistic contributions entering the bodybuilding field, but it is much to small.

The main stumbling block to high quality artistic creations in the field is the underdeveloped artistic taste of the average person. Some of the bodybuilding "art" offered is really pathetic. There are, however, a few top notch artists in the field.

I strongly urge members of the reading audience to consider opening art galleries devoted to top quality "physique art" -paintings, sculpture, drawings, and photos. I know of several such ventures which started and folded because of lack of support.

I think in the near future, such ventures, properly financed, handled and advertised can be highly successful and make a real contribution to the esthetic end of bodybuilding. This could be the catalysis around which an artistic physique renaissance will develop, the prospects are truly exciting.



individual shape of muscle

I would define individual shape of muscle as the outline form of a particular muscle dictated by that muscle's width, length, thickness, contour, and inherited function.

One's body can have proper proportion, fine continuity of line and yet it would still lack the really superior look if the individual shape of the muscle is not developed according to proper principle.

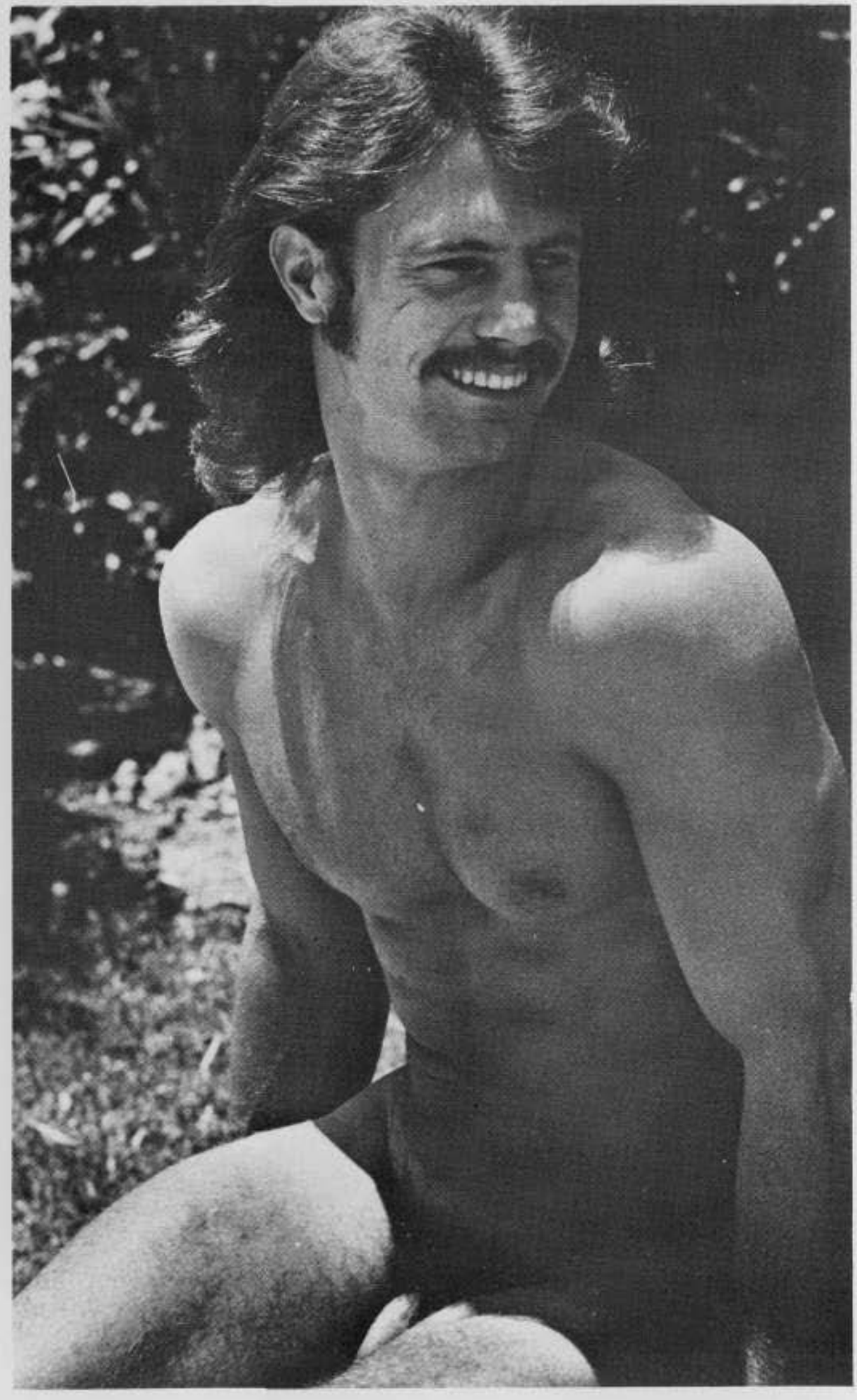
The primary proportion, thickness and contour of a muscle is governed by position, activity, and inherited functional potential of that muscle.

One of the muscles which is often developed improperly in many bodybuilders is the tricep. The inherited function of this muscle dictates that it should not become a predominately large or severly shaped muscle in relationship to the rest of the arm; it should rather form a smooth and graceful counterbalance to the deltoid and bicep. Notice that in some bodybuilders the tricep is more pronounced, thicker and larger than the bicep or deltoid, thus imbalancing the arm and giving it a short, stocky (and I think) ugly appearance.

Another muscle often over developed is the pectoral muscle. Super thick, huge pecs are "in", but often destroy the appearance of an otherwise fine physique.

One of the rules to follow is that upon first glancing at a physique, no one muscle should jump out in exaggerated predominance, but rather the physique as a whole should dominate the eye of the beholder.

When every muscle adheres to its proper contour and size the eye sweeps smoothly and continuously over the



physique, on first glancing at it, and this creates a sense of grace, rythmn, and beauty.

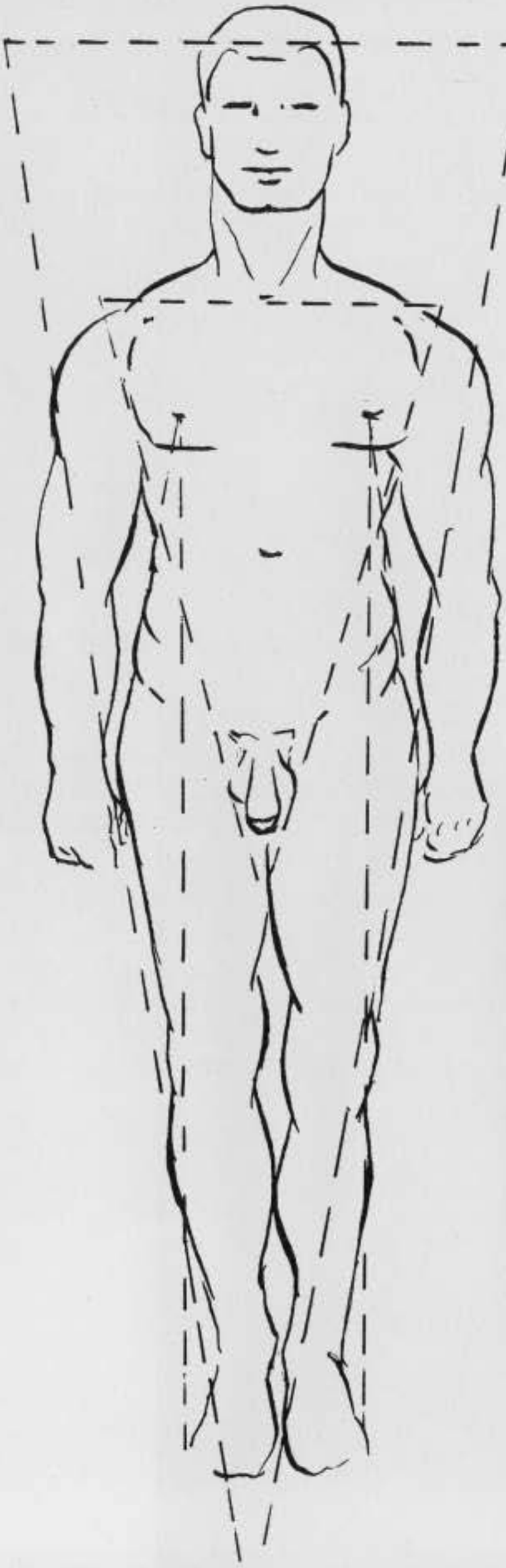
Still another muscle often over developed is the rectus femoris of the upper leg. This muscle is a very important one which has an inherited capacity for great amounts of activity, but it is still often over developed. This over development destroys the "in and out" sweep of the muscles of the mid-section and leg, resulting in a stagnant, non-functional stocky look to the lower body.

Several muscles often underdeveloped are: external obliques, abdominals, gastrocnemius major and minor, soleus, and the inner trapezius. The underdevelopment of the fore-mentioned muscles occurs both in size and in sharpness of contour.

The powerful, thick graceful beauty of the upper back is impossible without a majestically and sharply contoured inner trapezius development.

At the same time the impressive sweep of the upper body into the groin and upper legs is dulled without a sufficently pronounced and crisply contoured external oblique.

Learning how each muscle should be shaped according to proportion, thickness and contour requires long research and training of the eye. Actually the finest way to gain an understanding of muscle shape is through training the eye by careful study of the best physique creations of top artists, sculptors, and photographers.



drawing six

interlocking shape of muscles

This aspect of physique esthetics may be defined as: the individual muscles and muscle groups interlocking with each other so as to accentuate rythmnic flow, mobility, agility, and they should form certain geometric shapes.

The following points should offer the reader some practical application of the above definition:

- certain interlocking muscle group lines should form a "V" shape, (refer to drawing six).
- most muscles should taper sharply at the insertion ends of the muscle, where the muscle base ends, (refer to drawing seven).
- the sequence of the muscle groups, connecting one into another, should form a series of circles, rectangles, squares, and triangles, (refer to drawing eight).

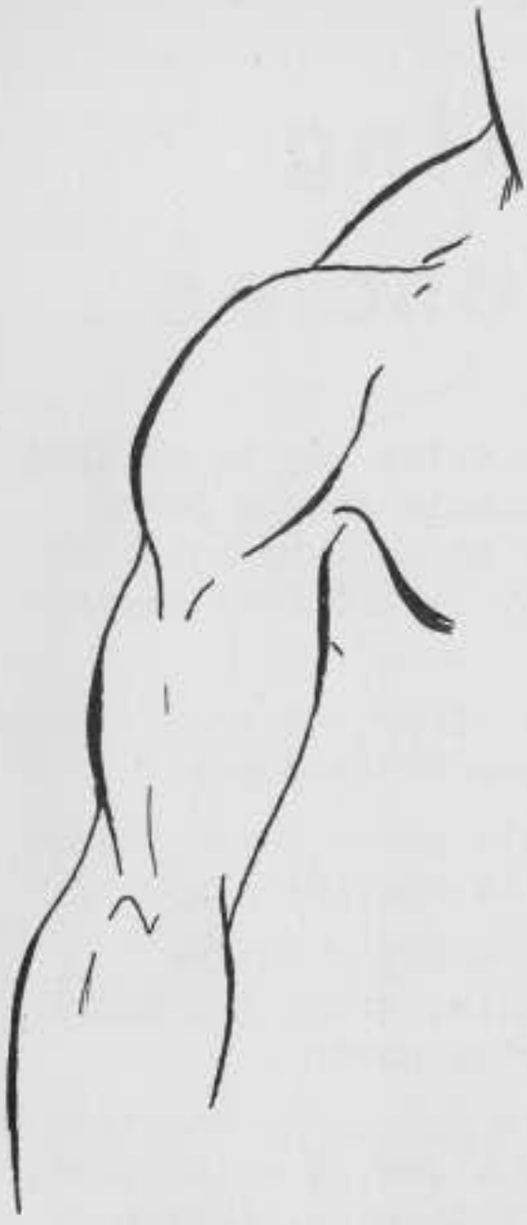
In order to achieve some of the above results the following should prove helpful:

Perform multiple sets with light and moderate weights, forming "V" shapes with body parts used in the exercise, (refer to drawing six).

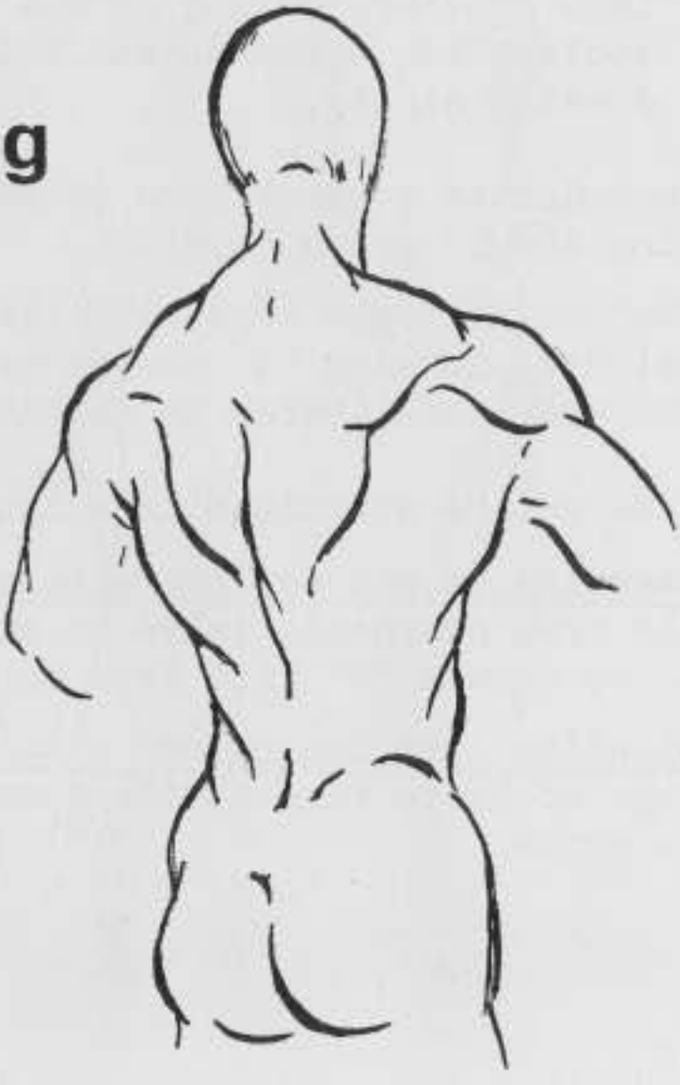
Some of the exercises in which this can be done are

Standing or sitting front laterals - when raising the arms overhead, raise at angles to the body so as to form a "V" line from top of arms to groin.

Standing side leg raises with iron shoes - raise legs so as to form upside down "V" from toe point to groin.



drawing seven



Leg raises with iron shoes while on back - raise legs at angles to body to form an upside down "V" from toe point to groin.

Squats - hold upper legs to form upside down shape to groin.

With some thought and experimentation you can conceive of any number of exercises that can be slightly altered to form "V" shapes to the body parts.

In order to achieve a sharp taper at the insertion end of muscles, do the following:

High repetitions of various exercises with light to moderate weights.

Isometric movements with the body parts used (arms for instance, performing the curl) at angles to the body which places the main tension on the point where muscle ends connect.

In the case of the arms the tension point should be exactly where the lower end of deltoid connects between bicep and tricep.

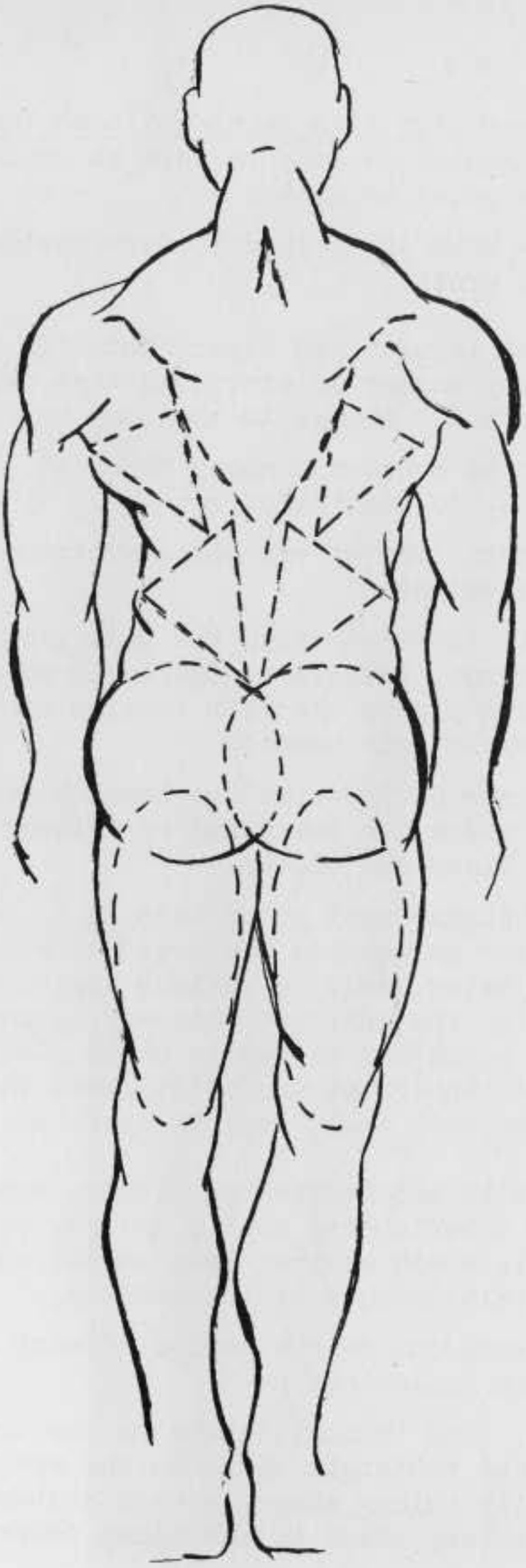
You can figure what point this is by watching in the mirror and moving the arms (or whatever body part is being used) to various angles while performing the curl (or whatever exercise you are doing); watch for the angle which places the greatest tension at the point where the muscle ends meet, use that angle in your exercise.

In order to accentuate the circle, square, etc., shape of the interlocking muscle groups, carefully study drawing eight, check on your body parts, compare how they are in relationship to the drawing.

As you work out over a period of many months, try to achieve the following:

- a sharp, deep triangle shape to the trapezius
- a deep cut rectangle shape to the erector spinae
- a slightly oblong shape to each gluteus muscle
- a long oblong shape to the bicep femoris

drawing eight



On the front of the body the muscle shape relationship should be:

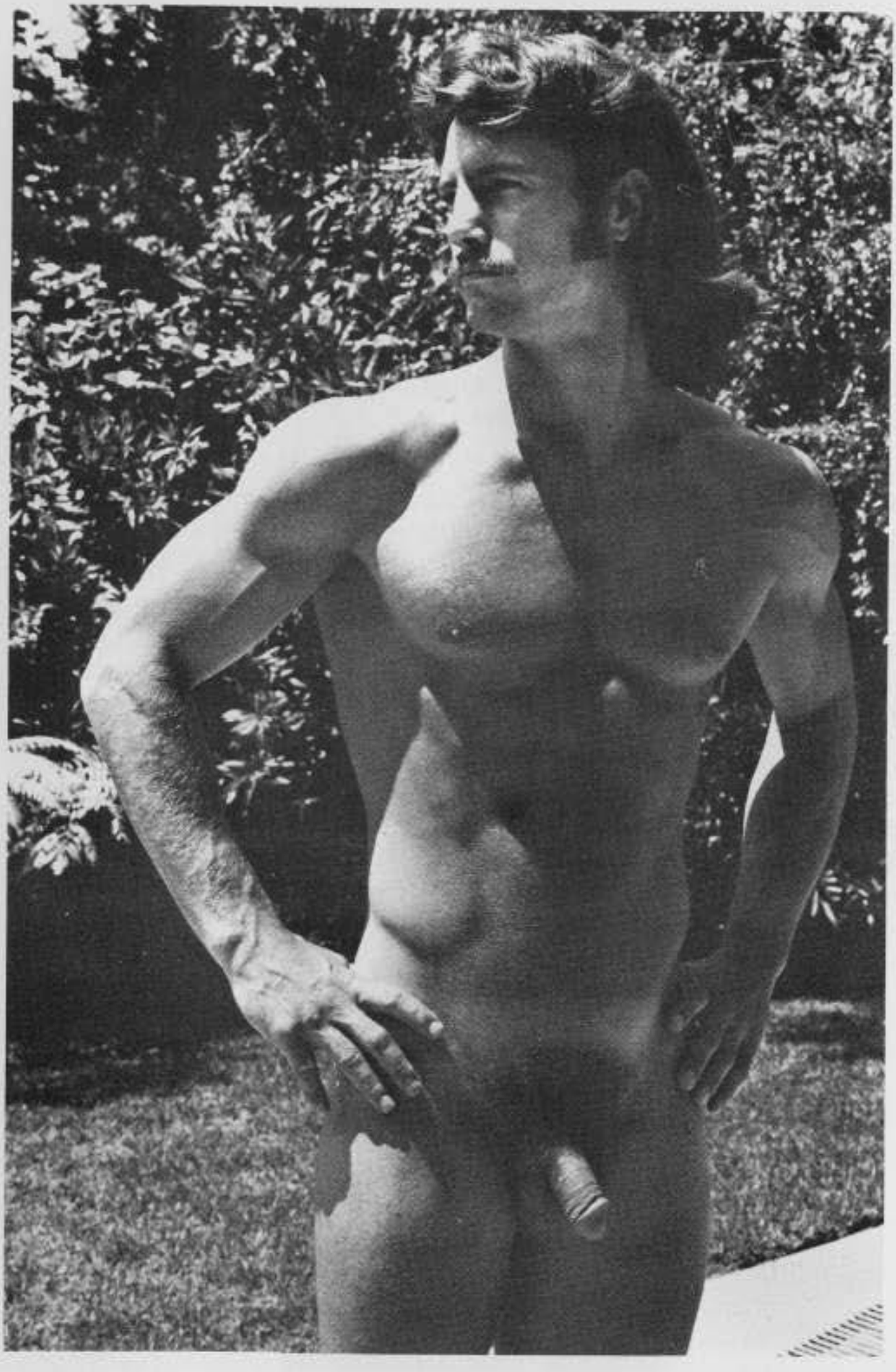
- inverse triangle shape of upper torso with base of triangle at tips of shoulders, point of triangle at groin.
- within this triangular form should be the circle shape of the two pectorals and the rectangle shape of the abdominals.

A great deal of research is needed in the area of the interlocking shape of muscles, only the surface potential has been scratched.

If the creative ability of the artist, sculptor, and photographer can be combined with the present advanced knowledge in geometry and architectural principle what magnificent physiques would result.

What twisted social values we have, that the best knowledge is used in constructing our planes, ships, buildings, cars, etc., and little attention is paid to the majestic potential of the human form.

We have yet to enter a high level humanistic/ artistic phase in our country. This phase should develop in the coming decade or two; if it is allowed to flower, how exquisite our human scenery will be.



shape and proportion of features

Probably the most neglected body area in the bodybuilding field is the face.

One often sees bodybuilders of a more advanced age who have maintained excellent bodies, but who have old looking, strained faces and necks. Quite often such men have faces and necks which are actually older looking than the average person of the same age.

I believe the reasons for this are:

It is common for many bodybuilders to -

- strain and "make faces" while they work out, thus distorting the facial features.
- eat and drink huge quantities of food and liquid, distorting the internal digestive and eliminative organs, which in turn leads to a distortion of facial structure.
- the excess intake of protein, starches, and liquids lead to puffs and skin folds around eyes, mouth, chin, cheeks, and forehead. These "excess skin" areas gradually become ridged with folds and wrinkles, gradually aging the person.
- most bodybuilders do not exercise the face.

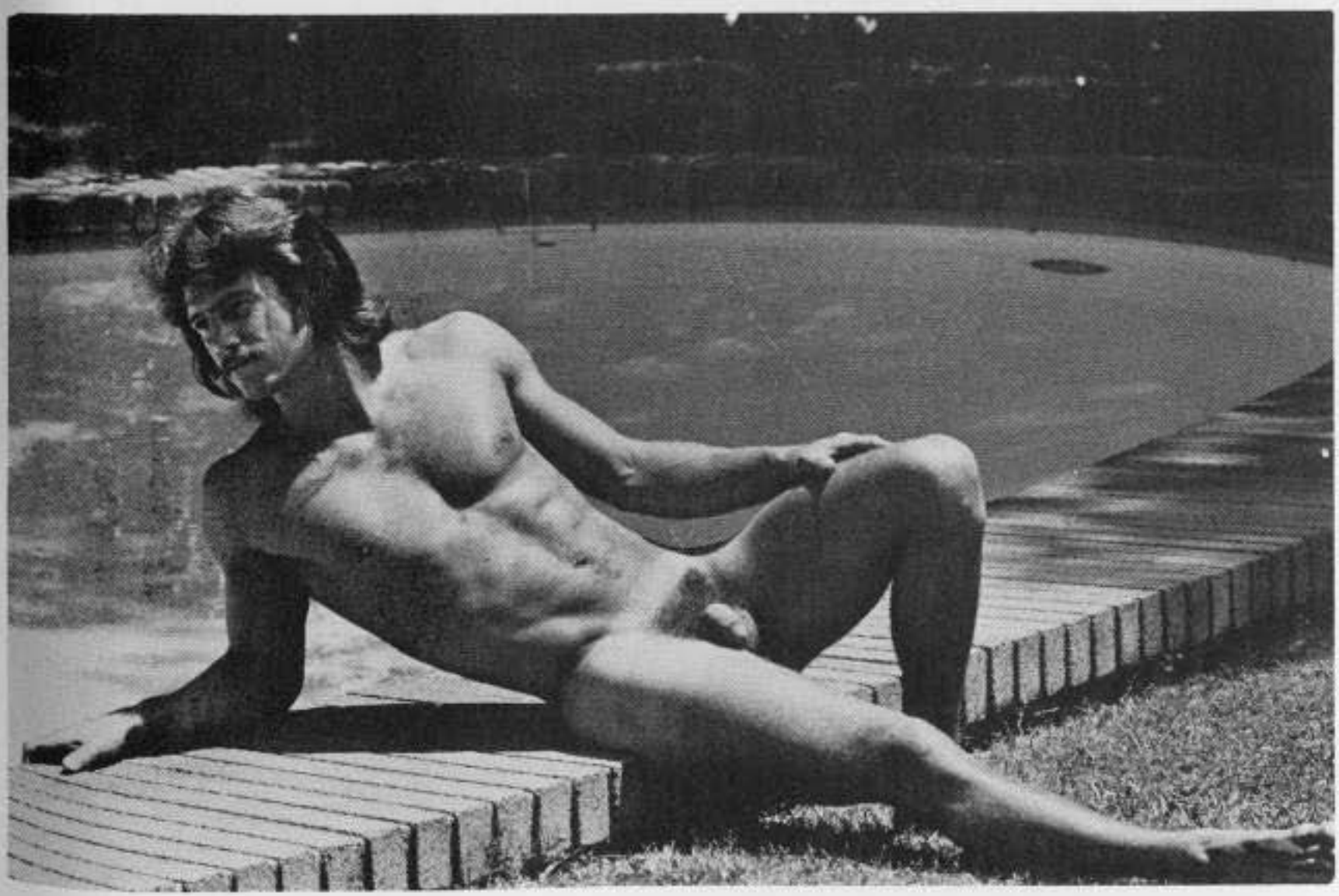
Some corrective measures that can be taken are -

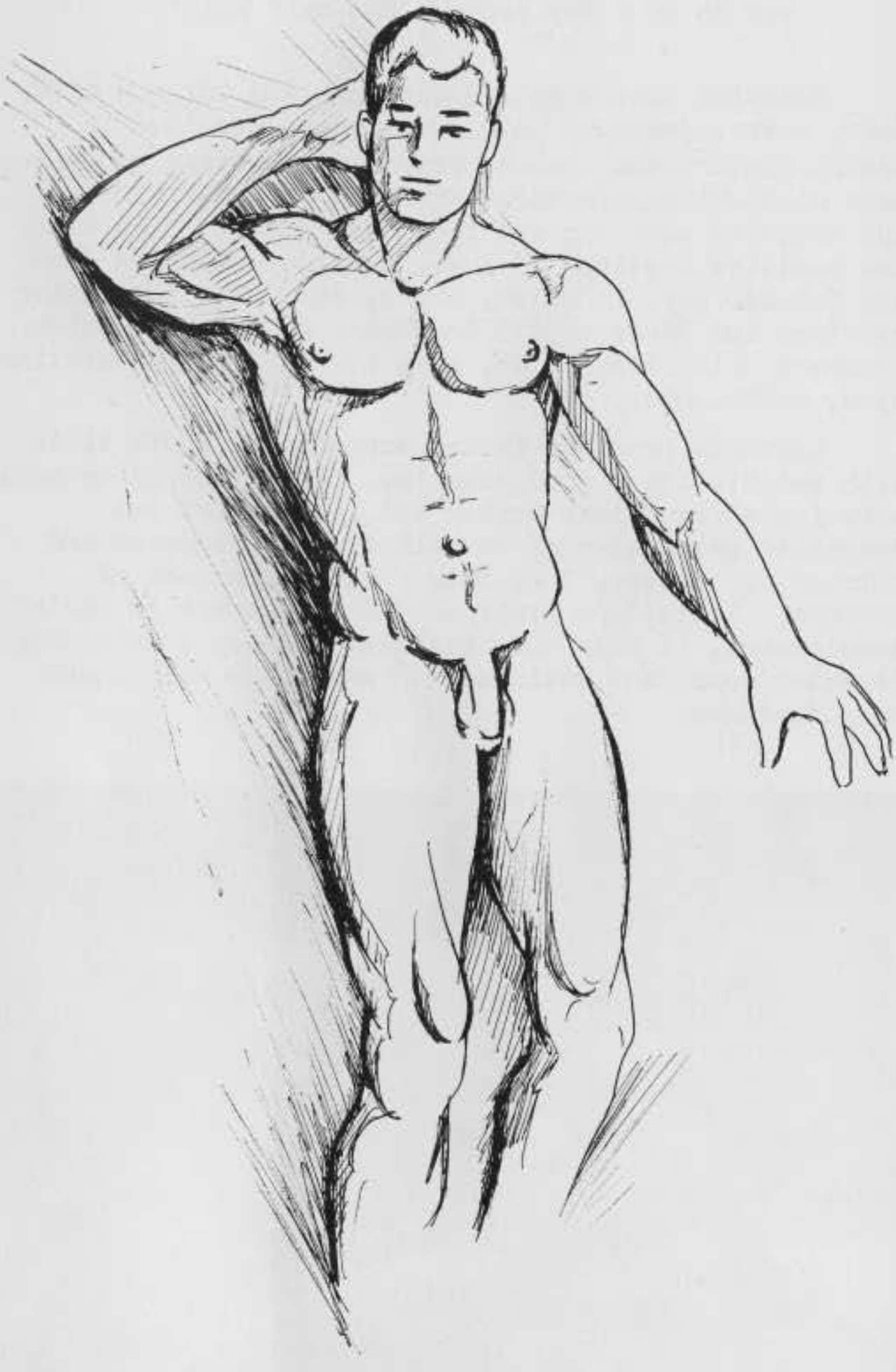
- learn to keep a relaxed face while working out.
- do not jam tons of food and liquid into your guts (thus bloating and distorting the face). Remember food intake should be adjusted to need (there should be more study of the law of supply and demand), and the silly preoccupation with so many grams of this and that everyday should be replaced by a more refined understanding of real nutritive needs, relating to fluctuations in the supply and demand cycle.

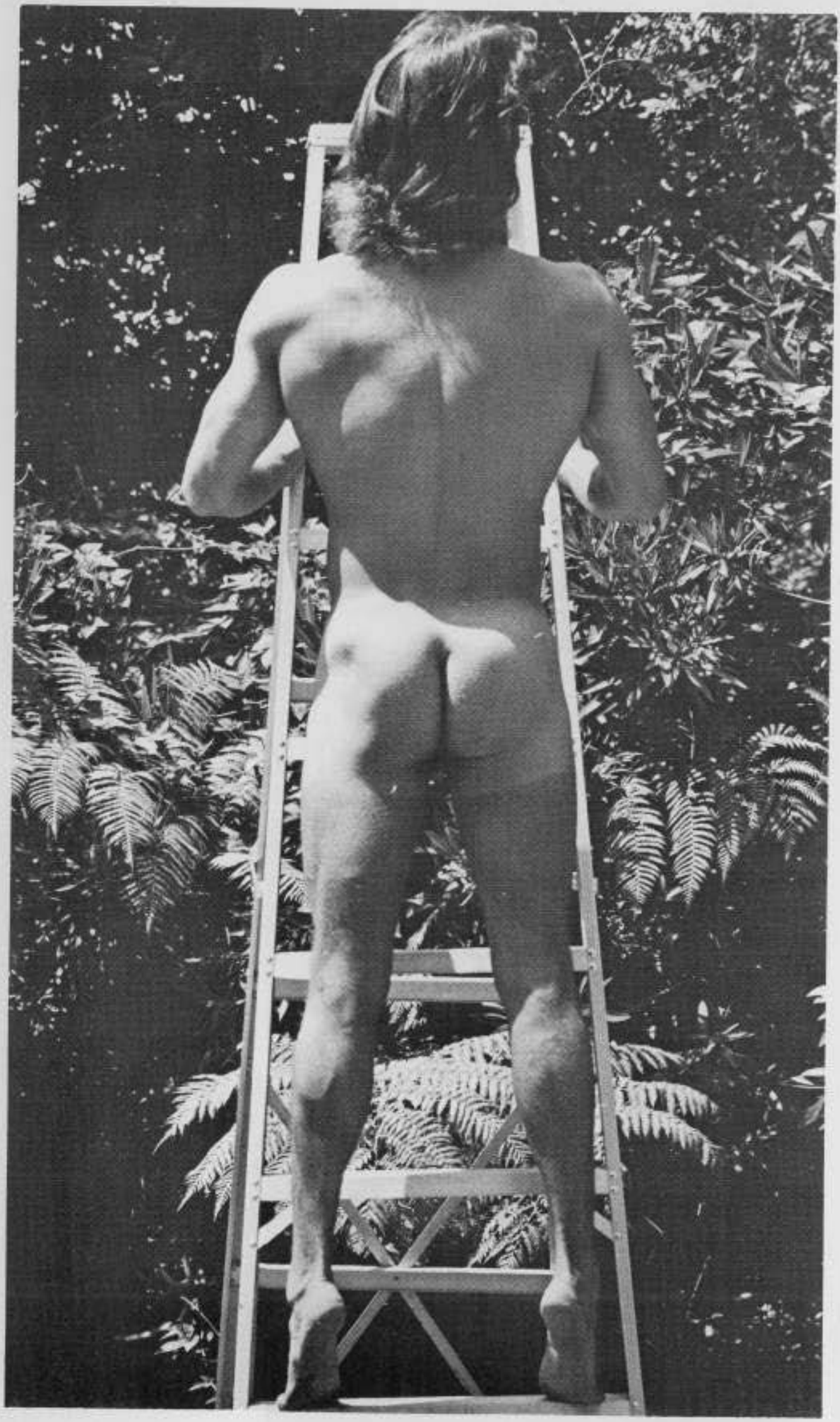
- do you think that you need the same food and liquid intake on a day you run ten miles, as you do on a day you run one-half mile?

Remember that negative emotions and ideas - hate, fear, worry, jealousy, etc., reflect themselves in facial distortions such as frowns, downturned mouth, nose distortions, forehead creases, etc. Eliminate the negative emotions and ideas and replace them with the positive emotions of love, confidence, plans for the future, joy, laughter, humor, etc. These positive emotions and ideas result in facial expressions which increase skin circulation, make for majestic, sparkling eyes, mouth, etc.

Learn to practice facial exercises. Teeth lifts with weights are a good exercise. There should be many more facial exercises worked out. I know of two companies which started to sell face development and correction courses, they both folded from lack of support. There is a great need for research in facial development. I hope this research is soon forthcoming. Remember your face "sticks out" more than your other body features.





In summation I wish to add that the potential for the development of masculine beauty has not even been scratched - it has unlimited possibilities.

The future holds the potential for majestic, magnificent physiques populating our beaches, gyms, and avenues. I hope what has been written here will help to further that potential into reality.